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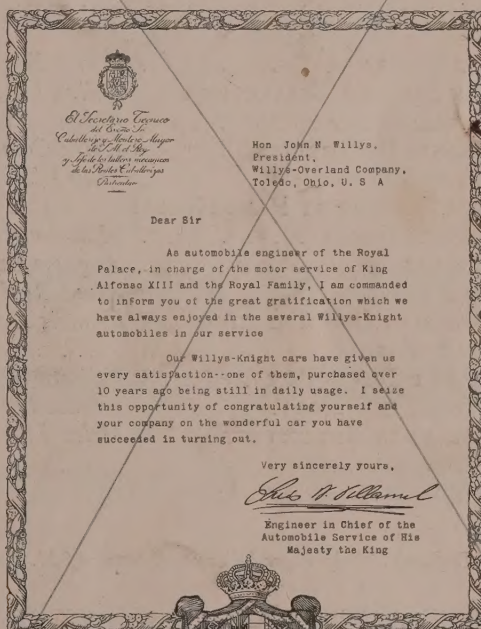
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JULY

1926

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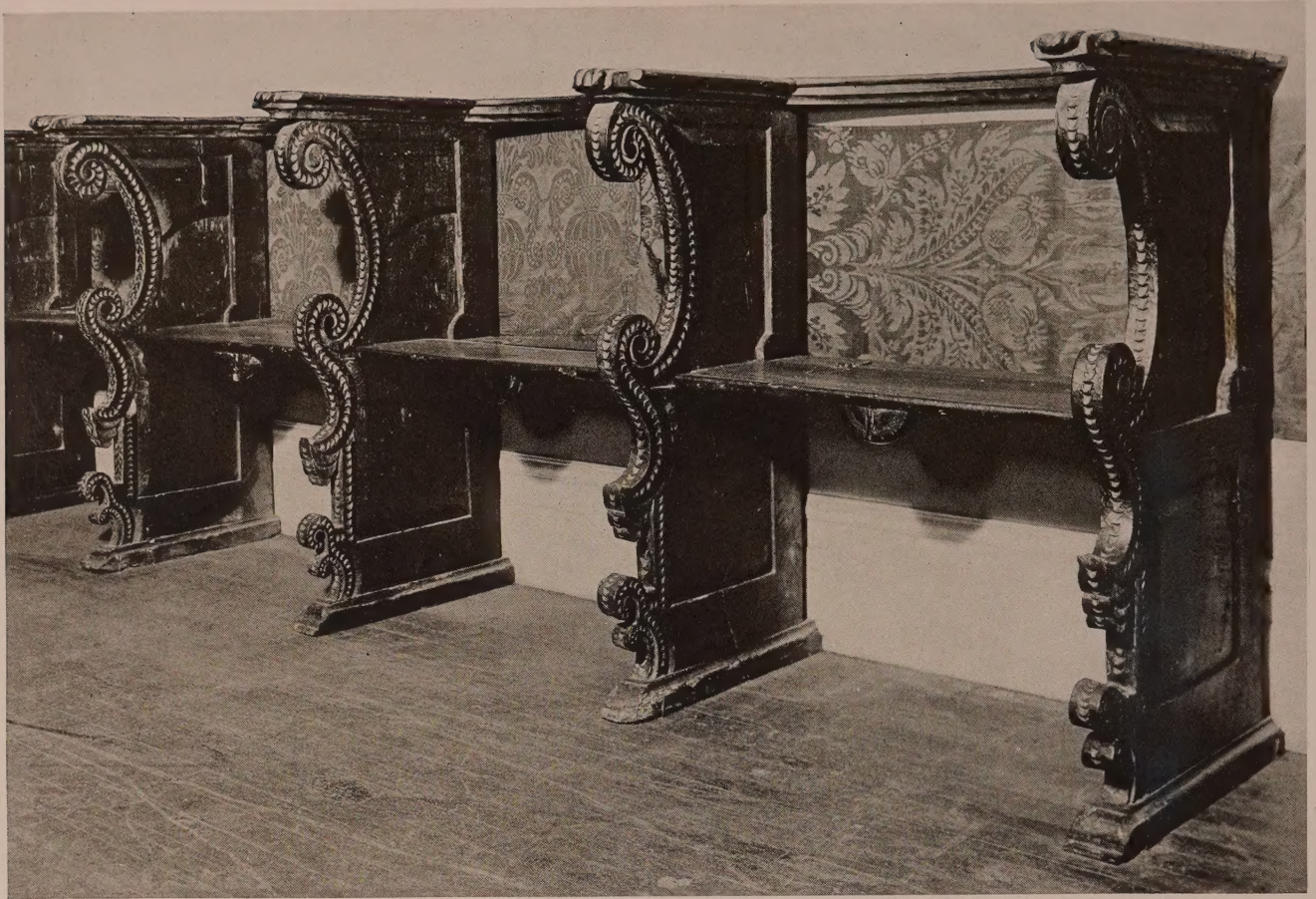
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Courtesy of Francisca Reyes

CHOIR STALLS WHICH ARE TYPICAL OF CHURCH FURNITURE OF THE SIXTEENTH CENTURY. THE SEATS ARE ATTACHED ON HINGES SO THAT THEY CAN BE TURNED UP AND THUS ENABLE THE OCCUPANTS TO STAND WITHIN THEM AS THEY SING

ART IN EVERYDAY LIFE

BY LEONORA R. BAXTER

DURING the Moorish occupation of Spain all of Andalusia, extending to and including the Sierra Nevada mountains, was practically covered with walnut trees. The invading army made good use of this wonderful forest and behind the huge trunks their snipers found safe hiding places from the Spaniards who were attempting to regain their former possessions. This hide and seek game prolonged the war and took heavy toll of Spanish lives and it is for that reason that Ferdinand and Isabella, when they finally succeeded in delivering the country by chasing the stealthy Moors across to Africa, issued a royal decree as a safety and preparedness measure ordering all the walnut trees cut down.

This sacrifice resulted in such an extraordinary abundance of walnut wood that it was actually used not only for everybody's furniture rich and poor alike, but for every purpose for which wood could be utilized. Such prodigality partially accounts, perhaps, for the massive construction of the furniture of the period and the solid thickness of the different parts as well as for the wide diversity of design and workmanship, ranging from painstaking elaboration to stark crudity. Incidentally, it is interesting to recall apropos of the vanished walnut forest, that at Lanjaron, a city on the way from Granada to the Sierra Nevadas, there is to be seen an enormous walnut tree which tradition claims was spared from the wrath of the sovereigns and the devastation of war. It is a very imposing spectacle to the passerby and its history and proportions add to the grandeur of its impression. The tree is still growing and producing delicious nuts. Standing alone in its magnificence, a sentinel of past ages, it requires the outstretched arms of eight persons to encircle it.

Another relic of that famous forest is represented by the

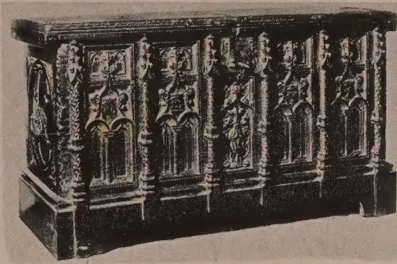
rare Spanish choir stalls illustrated here. The sculptured beauty of the dividing panels, the patina and the massive construction, are typical of the early sixteenth century. In that day artists of all kinds did their best work for the Church, used their best materials, and gave freely of their time and genius. Of all ecclesiastical furniture the choir stalls were considered the most important and were generally the most artistic and impressive. They are eagerly sought by collectors, and are seldom found now in the original size having been separated, one from the other, for modern use. Those pictured here are on exhibition at the establishment of Francisca Reyes and represent only half of the original size. The other six stalls having gone to grace the palatial home, almost completed, of Myron C. Taylor of New York City. The seats are attached on hinges and can be turned up, enabling the chanting "canonics" to stand within them while singing their prayers.

THERE was never a time, as far as records show, when the art of batik did not flourish in Java, serving the native in many capacities as a medium for artistic expression. The aristocracy of the land arrayed itself in batik silk of softest texture, designed to denote variations of rank; the humblest peasant went his way in a single garment of batik cotton, no less beautiful in color and no less Javanese in conception than the sumptuous garments of his wealthy brother. In this way the classic folk lore of the country was, and still is, interpreted by one generation for the next.

The modern native method of doing the work differs very little from that of long ago. The original tool, the "tjanting," is still being used, and it is a confusingly elaborate process, too intricate for description and too tedious and

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"REAL SPAIN"



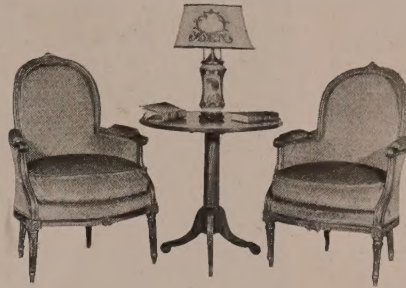
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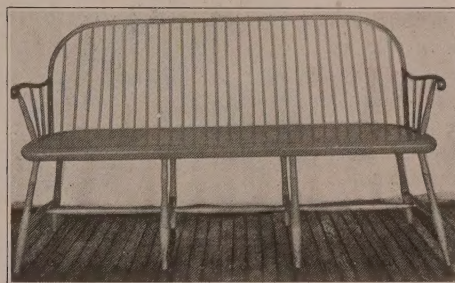
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painstaking for the conception of time-saving moderns. European and American ingenuity has greatly simplified the procedure; but even so, real artists in batik have perfection of design and craftsmanship as their only standard, and utterly disregard the time spent at their work. The result is that the best modern product is worthy of its inheritance. There have been efforts made to manufacture batik which have resulted in its abuse as an art, but fortunately for its ultimate survival, it is not and can never be a manufactured article. Its production requires much technical knowledge, a true color sense, and the patient and individual touch of human hands.

Because of the earnest and enthusiastic efforts of its artists and devotees, batik has of late years come into its own as a fine art in this country, and many sophisticated critics rank it with painting and tapestry. In this connection one recalls that Dijesselhop, the noted Dutch artist and batik, considers batik, for himself, a better medium of expression for mural decoration than either oil or water color painting. The batik panel shown here is of silk, the work of Ingeborg Houlder Hettrick, and is now on exhibition in her New York studio. It was inspired by a Gothic tapestry, and is entitled "The Land of Plenty." The design is exceptionally fine and well balanced; the perspective is excellent; and the old blues, greens, and yellows fade into each other with a perfect semblance of age. The height is five feet, and the width three feet.

COCK fighting is perhaps the oldest sport that is known. It flourished three thousand years ago, and possessed at one time or another the love of practically every country in the world, with the notable exception of Germany. And it is not only old, but for a long and glorious day it was considered most honorable, the sport of gentlemen, having moral values and an ethical code of its own. There were many at that time who claimed that it promoted every manly virtue. For instance, the wise Themistocles made it obligatory that young soldiers of Greece attend cock fights in order that they



Courtesy of the Ingeborg Houlder Hettrick Studio

THIS BATIK PANEL IS ENTITLED "THE LAND OF PLENTY"



Courtesy of Schmitt Brothers

CHAIR FROM THE OLD COCK-PIAT AT ETON

"might learn from the birds the necessity of skill and courage, and the will to struggle even to the death." The sport was introduced into Rome from Athens about 471 B.C., whereupon the great men of the Eternal City adopted it as their favorite amusement, at the same time regarding it in the light of a political institution. Caesar was a lover of cocking, as were also Mark Antony and Octavius, and tradition has it that they often settled serious disputes and weighty matters by the result of a cock fight.

Cocking was popular in England before the Roman invasion, and it is on record that nearly all English kings encouraged it aside from their personal enjoyment of the exciting sport. Henry II was its great supporter, but it was Henry VIII who founded the famous royal cock-pit where the proud birds fought amidst surroundings fit for the most renowned actors. Not so many years ago every noble family in England had its game cocks, and perhaps to the Twelfth Earl of Derby belongs the title of Britain's greatest cocker. It was he who established at Preston the largest and most luxurious cock-pit in the kingdom,

and there foregathered "the gayest, the bravest, the best." The game was played without referee or umpire, and it was a point of personal honor with the "masters of the match" that they adhere rigidly to the simple rules. Thus it was entirely a "gentleman's" game.

It should also be borne in mind that the requisites of a good fighting cock were "aggressive courage, a gameness that keeps on trying while life remains, a cock who with his last gasp will raise his head and peck." It was said with admiration, "To such a bird one may well uncover, whether he win or lose." These fighting cocks were considered aristocrats, in the best sense of the word, as much even as those of their backers who emanated their example. We should, therefore, not be much surprised that there was a very general belief in the beneficial influence of the intrepid cock, or marvel that cock-pits were established all over Britain, even at the seats of learning. The chair illustrated was taken from the cock-pit at Eton, and is exhibited by Schmitt Brothers.



PORTRAIT

Courtesy of P. Jackson Higgs

JUSEPE DE RIBERA

IN THIS "PORTRAIT OF A COMMANDER OF THE ORDER OF SANTIAGO," TO GIVE THE PICTURE ITS FULL TITLE, THIS SPANISH ARTIST OF THE SEVENTEENTH CENTURY HAS PAINTED ONE OF HIS FINEST LIKENESSES

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JULY, 1926

THE UNIVERSAL ART OF RIBERA

BY FRANK E. WASHBURN FREUND

MANY OF HIS PAINTINGS HAVE A DISTINCTIVELY AUTOBIOGRAPHICAL TOUCH ABOUT THEM, SO FILLED WITH HUMAN INTEREST THAT THEY MAKE US WONDER WHAT THIS PAINTER WAS LIKE

" . . . Spagnoletto tainted
His brush with all the blood of all the Sainted."

THESE verses from Byron's "Don Juan," ever since they were uttered by the poet who himself was the victim of adverse writings, have done the memory of Ribera, "the Little Spaniard," immeasurable harm. For in the eyes of most people all the world over, Ribera is still the painter of saints being cruelly martyred by crucifixion and flaying alive. Yet his martyr scenes are only a small part of his *oeuvre* and not by any means the most significant.

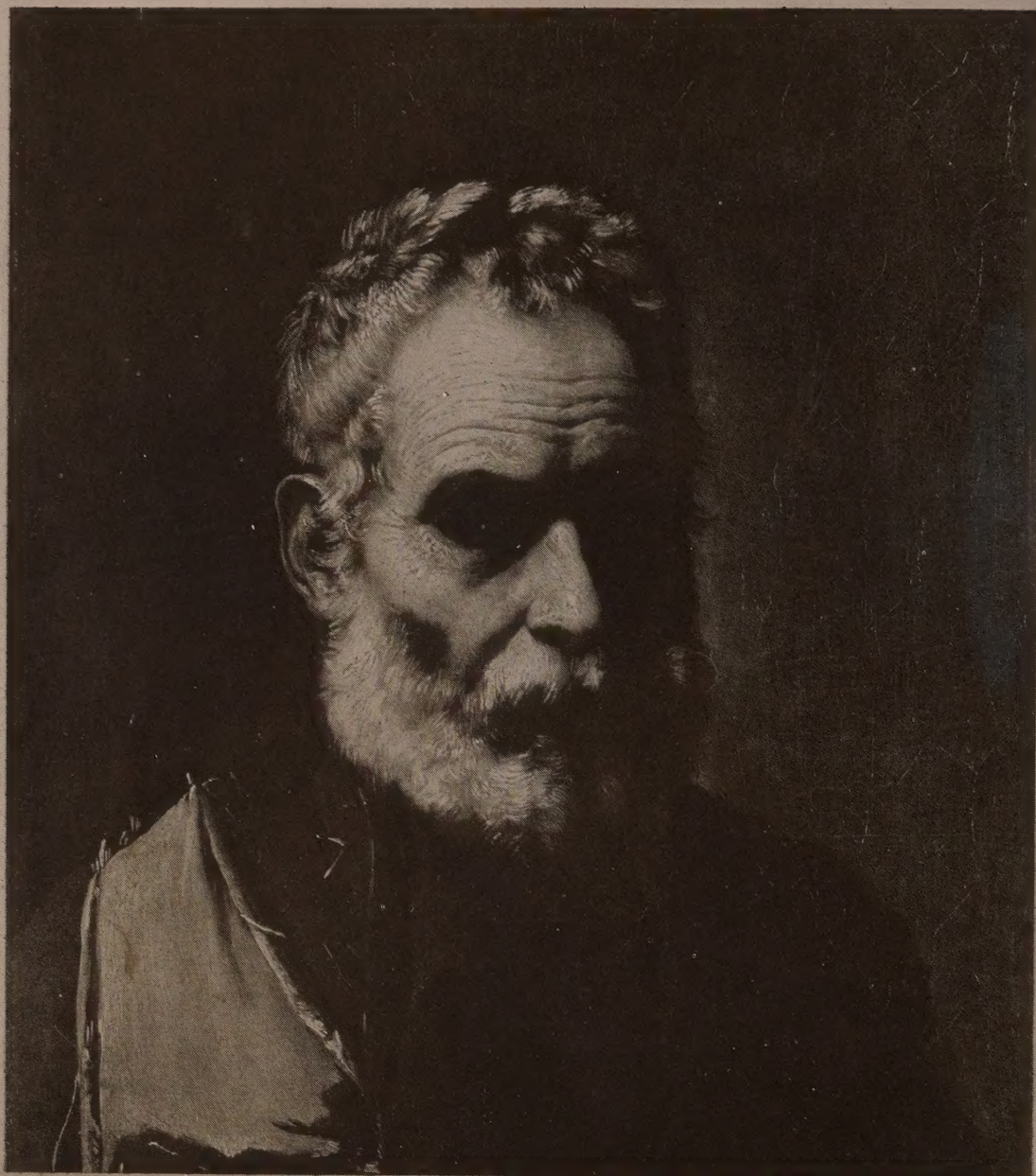
It is true that, as far as the subject matter of his paintings is concerned, Ribera paid tribute in them to the spirit of his time, that of the Baroque and the Counter-Reformation. That period was more or less the last to look with approval, even enthusiasm, on such scenes intensified by a more subtle, almost perverse psychological rendering of martyrdom in contrast to the more naive and physical one of former centuries. The soul of its people as well as their so-called leaders had been surging with wild emotions, after losing the calm and beautiful balance of mind as represented by the ideals of the High Renaissance. To illustrate the condition of things at that time with a phrase current for some years now: A static period had given place to a dynamic one. And Ribera was distinctly a dynamic character, although one who throughout his whole life struggled with all sincerity against certain dark powers within himself in order to gain that cherished balance of mind and soul.

As "Tenebroso," the painter of darkness, he began; as a painter of light he ended. The heavens themselves opened to him, and he saw with his mind's eye the

glory of the sun and its Creator and all the hosts of heaven around Him. His famous painting of "Jacob's Dream" was only an embodiment of his own dreaming; very many of his pictures, whatever their subject matter, have a distinctively autobiographical touch about them which makes them so intimate, so filled with human interest that they span the centuries and make us wonder what this painter was like.

As a matter of fact, very little is known about his life. Not even the date of his birth is certain, and that of his death has long been a matter of doubt. His modern biographer, Professor August L. Mayer, says that Ribera was born about the year 1588 in Jatiba, a little mountain place near Valencia, from where the famous and infamous Borgias came. His family belonged to the higher classes, though apparently the Riberas were not exactly rich in earthly goods. His father, in his later years, seems to have been an officer in the Spanish army in Sicily. The island at that time was considered a Spanish vice-regency.

Thus, perhaps, Ribera spent some of his boyhood in Southern Italy. In that case he must have returned to his home country early enough to study painting with Francisco Ribalda, the head of the contemporary school of Valencia, who was the first exponent of the Tenebroso school of painting there and had himself made studies in Italy where Correggio's "chiaro-oscuro" style had taken a firm hold of him, stirring something in him that had lain dormant. But, like Caravaggio, he turned the soft gradation of Correggio's "chiaro-oscuro" into the most violent contrast of light and shade, and it took his pupil Ribera years to shake himself free of this idiosyncrasy which was not entirely a personal trait but a characteristic sign of the Zeitgeist.



Courtesy of the Detroit Institute of Arts

IN THIS "HEAD OF AN APOSTLE" THOUGHT AND FEELING SEEM TO LIVE BEHIND THE FURROWED FOREHEAD AND SPEAK FROM THE DEEP SET EYES WHICH ARE SURROUNDED BY LUMINOUS SHADOW

From about 1616 Ribera can be traced in Naples, his second home, where he continued to live until his death in 1652. But before he settled down in Naples, he must have made an extensive tour through Italy studying, to good purpose, the works of the great masters of the epoch just come to a close, those of the Venetians and Correggio especially. In 1616 the Duke of Osuna was made viceroy of Naples and he became Ribera's first patron, raising him to the dignity of a court painter. The later viceroys continued these favors, especially the Count of Monterey who in 1635

ordered from him a large "Immaculada Concepcion" for a convent in Salamanca—a painting which represents Ribera's full maturity as an artist. Naturally, these signs of high favor aroused jealousy in the breasts of his Italian-born rivals in Naples: hence their nickname for him which has stuck to him ever since, *Lo Spagnoletto*, "the Little Spaniard." They did not reckon with the greatness of his mind, however, and so it has come to pass that they have been swallowed up in obscurity while the little Spaniard is still spoken of as one of the great masters not only of the Spanish but



Courtesy of Messrs. Fleischman and Company

"CLEOPATRA" SHOWS WELL RIBERA'S MASTERY OF DRAWING IN THE CAREFUL TREATMENT OF THE EYES, NOSE AND HAIR AND ALSO HIS CURIOUS WAY OF RENDERING HANDS IN A MORE PICTORIAL STYLE

also of their own, the Italian, school of that time. If I am not very much mistaken, the time is nearing when he will be recognized universally as one of the greatest masters of all schools and all time.

I will here add the few dates of interest in his life which are known. In 1626 he was made a member of the Academia di San Lucca in Rome; in 1629 Velasquez, who was strongly influenced by the older man, visited him in Naples; from 1637 on he worked continuously for the Church of San Martino Sopra Napoli; in 1644 the Pope bestowed on him the "Habito di Christi."

Then things began to change. During the Masaniello revolt, started in April, 1647, Ribera as court painter had a rather difficult time and seems to have fallen into financial difficulties. He was forced to ask one of his patrons, the Prior of the San Martino Monastery, for payments in advance. Then one of his daughters was betrayed by the young Archduke Juan de Austria, who had been sent to Naples to quell the revolt. Ribera, in one of his most famous prints, had etched him riding on a charger, proud as a young god and flooded in light like a knightly saint. And this was his reward!



Courtesy of P. Jackson Higgs

THE "BEGGAR-PHILOSOPHER," WHO HOLDS A LARGE VOLUME IN HIS HAND, SETS FORTH A REFINED AND NOBLE TYPE OF COUNTENANCE AND A REAL HARMONY OF BROWNS, YELLOWS AND GRAYS

Soon he left his place near the Palazzo Ducale and almost went into hiding near the Church of Santa Maria degli Angeli at the Posilippo. He became ill and after that he is scarcely heard of any more, some people even declaring that he had disappeared entirely. Then it was that the old man, undaunted in spirit, with his eyes still filled with a light he had conquered for himself, painted that astonishing piece of self-irony, the "Clubfoot," now hanging in the Louvre. In this a young beggar boy, standing silhouette-fashion against

the luminous sky with his crutch shouldered like a rifle, laughs at us with his ugly mouth as if uttering words of defiance.

Ribera is the most universal of the Spanish painters. His interest embraced religious subjects of the most various kinds from the representation of one saint to that of large scenes, either of a strongly dramatic nature or, as in his later years when his temperament had quieted down, more contemplative. But also mythological and historical scenes form part of his *oeuvre*,



Courtesy of the Metropolitan Museum of Art

RIBERA AVOIDED THE NUDE FEMALE FIGURE AS MOST OTHER SPANISH PAINTERS HAVE DONE. THIS "LUCRETIA," PARTLY NUDE, IS THE ONLY KNOWN REPRESENTATION BY HIM OF THIS TYPE

besides portrait-like figures and occasionally real portraits. Then again he was fond of painting animals and even bits of still life, of which the careful and at the same time virtuoso rendering of details plays an important part, as in his "Jacob Receiving His Father Isaac's Blessing" and in the "Adoration of the Shepherds," both in the Louvre, and "the Annunciation of the Shepherds" in the Brooklyn Museum. The latter is a very fine painting. Unfortunately it shows that it has suffered much from the destructive ravages of time.

He also was a first-rate etcher, although not many of his plates have come down to us. It is interesting to record that Rembrandt owned some of them and, as there are certain similarities of traits and tendencies in the art of these two great men, it is quite conceivable that Rembrandt, the younger of the two, took some useful hints from the labor of the older man—a privilege of the great because they know how to turn what they absorb into their very own, growing all the time in their own strength by this natural process.



Courtesy of the Hispanic Society of America

JUDGING FROM ITS WHOLE STYLE "THE ECSTASY OF SAINT MARY MAGDALENE" MUST HAVE BEEN AMONG RIBERA'S LATER WORKS. IN IT THE PAINTER OF LIGHT TRIUMPHS OVER DARKNESS



Courtesy of the Brooklyn Museum

CAREFUL AND AT THE SAME TIME VIRTUOSO RENDERING OF DETAILS PLAYS AN IMPORTANT PART IN "THE ANNUNCIATION TO THE SHEPHERDS," WHICH HAS SUFFERED FROM THE RAVAGES OF TIME

As a matter of fact, Ribera's etchings are a kind of preparation for his paintings. It was a long time before he could shake himself quite free in his paintings from the tenebroso style of his early training, while his etchings are an advance guard in his hard fight for the conquest of life, and in them he triumphed over the shadows of night much sooner than he did with his brush.

One of his representations of saints soon became a great favorite with the public and, consequently, with many imitators as well, no copyright being in force at that time to protect the spiritual as well as financial interests of the artists. The picture was called "The Repentant Peter." But the saint whom Ribera painted again and again throughout his whole life was St. Jerome. He was a saint after his own heart. In him he could express all the religious fervor without which he would not have been a real Spaniard of the seventeenth century; but the contemplative side of his nature also found an exponent in this saint who, like Ribera himself in his last years, went into retirement in order to find his own soul.

Of his "Immaculada Concepcion," which shows no trace of Murillo's sentimentality, we have already spoken. We can picture it to ourselves to a certain extent by looking at a somewhat similar work of his,

"The Ecstasy of St. Mary Magdalene," which, happily, hangs at the Hispanic Society of America. Judging from its whole style, it must have been painted a few years later. No tenebroso painting this! It is an ecstasy of light which Ribera discloses to our eyes and with which he draws us irresistibly up to follow his saint to the higher spheres. Then he paints his famous "St. Agnes" in Dresden. This picture of the saint with her beautiful hair draped around her, to whom an angel brings a sheet with which to cover herself, is a veritable hymn to light. The painter only saw with his mind's eye a beam of light streaming down from heaven; this must have been the first conception of the picture when he was asked to render this subject in paint. In it the painter of light celebrates his triumph over the powers of darkness.

The crowning achievement of all is Ribera's last great painting on which he worked, on and off, for more than twelve years. It is his "Communion of the Apostles" in the Church of San Martino Sopra Napoli, begun in 1637 but only finished in 1651, a few months before Ribera laid down his brush forever. In this painting the face of Christ, a real revelation in its nobility yet humility and its loving kindness and understanding, is

(Continued on page 89)

MEDIAEVAL ENAMELS IN MODERN COLLECTIONS

BY JULIAN GARNER

THE LIMOGES, MOSAN AND RHENISH SCHOOLS PRODUCED FIRST, CHAMPLEVÉ, AND
LATER, PAINTED ENAMELS, WHICH ARE PRIZED BY OUR MODERN CONNOISSEURS

THE modern collector's interest in the small but exceedingly precious object of art has sometimes been attributed to the curtailed space of the modern home; but it would be nearer the truth to recognize that in the past few decades the American collector has developed the sophistication of taste necessary to their appreciation. The object that is small, beautiful and costly; that contributes nothing to the general effect of the interior but much to the owner's personal enjoyment; that is taken out of its retirement simply to be gazed upon and put away; or at most occupies so modest an amount of space as not to attract the uninitiated—this is the object that the collector turns to late in his career. The main highway of collecting starts with painting and sculpture and leads in a little time to tapestries, furniture, wood paneling and similar manifestations of culture, and finally diverges along those bypaths whose interests are furnished by such unique objects as Moorish tiles, Palissy ware, *faïence de Saint-Porchaire*, Byzantine ivories, *carnets de bal*, or that particular aristocrat of this Lilliputian realm of collecting, the work of the mediæval enameler.

Limoges, Mosan or Rhenish enamels are by no means unfamiliar in American collections, but the field always remains an exclusive one, for the opportunity to secure fine pieces is rare and the price is high. Twenty thousand dollars is not an unusual amount for a fine example of Limoges. Mr. Morgan and Mr. Altman left some exceptional pieces to the Metropolitan Museum, the Morgan collection being rich in Byzantine cloisonné as well as Rhenish and Limoges *champlevé* of the twelfth to fourteenth centuries, while the Altman collection has some of the earliest painted enamels of which the first date from the second half of the fifteenth century. Charles P. Taft of Cincinnati has a number of enamels of the earlier periods and the Cleveland Museum has one of the finest pieces of Limoges in existence in a cross of the close of the twelfth or early thirteenth century from the Spitzer

collection. The late Enrico Caruso collected enamels, chiefly the later painted enamels; Pierre Raymond, a sixteenth century artist, was well represented in the Caruso collection. One of the plaques reproduced here, oblong in shape and having portraits of three of the Apostles, a thirteenth century Rhenish work, has lately been acquired from the famous Chalandon collection by a New York connoisseur.



LIMOGES CHAMPLEVÉ ENAMEL, CHALANDON COLLECTION

For more than a hundred years after the painter had left behind him the traditions of Byzantine art, the enameler was faithfully preserving them.

Toward the end of the fifteenth century when painted enamels first appeared in the work of that mysterious figure Monvaerni, whose name may represent either an artist or a school, enameling began to follow the main course of pictorial art and also to copy woodblocks or pictures. The enameler became simply a copyist and was no longer a designer and the art deteriorated. But during the period when the Byzantine style dominated *champlevé* enamels, the artist was both artist and craftsman, making his design, preparing his metal and colors and firing them. His work includes some of the finest monuments of the Byzantine style that have survived to the present day. It is not surprising that when these enamels not so long ago began to attract the attention

of connoisseurs, after a long period of neglect, they were first considered actual Byzantine works and were so catalogued even in museums. Limoges had at that time been associated for several centuries only with painted enamels and even the memory of the day when *champlevé* and *basse taille* prevailed (the day of the Byzantine in design) had been quite forgotten.

There were three great centers of production of mediæval enamels: Limoges in France, the Meuse valley with Liège as the center, and Cologne in the Rhineland. The latter two, being so close together, produced works closely related in manner. *Champlevé* seems to have been developed first at Limoges. It was a process which



PAINTED ENAMELS APPEARED IN THE SECOND HALF OF THE FIFTEENTH CENTURY. THIS "ENTOMBMENT," BY THE SO-CALLED MONVAERNI, IS AN EARLY LIMOGES PIECE FOUND IN THE FAMOUS CHALANDON COLLECTION

was invented to secure the effect of Byzantine cloisonné. This cloisonné, like the Oriental cloisonné from which it was derived, made use of little wires of gold attached to a gold surface to outline the design. In *champlevé*, cavities were hollowed out of a copper plate leaving partitions which, when filled with enamel, outlined the design in a similar fashion to the metal cloisons.

Cellini's assumption of a Florentine source for enameling is a little vain, for while the Italians worked in niello and even *champlevé*, Limoges was the center and the source of an industry which held high honor in Europe. Cellini begins the chapter on enameling in his "Treatises on Goldsmithing and Sculpture" in this typi-

cally vainglorious manner: "As I said in the first chapter of my book, this art (enameling) was well practiced in Florence and I think too that in all the countries where they used it and pre-eminently the French and the Flemings, and certainly those who practiced it in the proper manner got it originally from us Florentines." But the tradition of enameling went back for many centuries in France, to the time when it was the land of the Gauls, even though it was not practiced continually there up until mediæval days. Philostratus, a Greek living in Rome in the third century A. D., wrote that the barbarians poured colored enamels on brass and heated them, and from the manner in which he writes it would



A POLYLOBED RELIQUARY, ABOVE, OF THE RHENISH SCHOOL, IS FROM THE CHALANDON COLLECTION. RHENISH PLAQUE, SHOWING THREE APOSTLES, FROM THE SAME COLLECTION OWNED BY A NEW YORK CONNOISSEUR

seem that the process was not known to the Greeks or Romans. Greek artists learned how to make cloisonné as a result of their contact with the East through Constantinople. The famous crown of Constantine is ornamented with cloisonné enamel. As all cloisonné was on gold and the process of attaching metal strips of gold to form the design was an arduous one, the pieces were generally small and were used to adorn various church fittings, shrines, altars, reliquaries and croziers.

Champlevé enamels were larger and besides providing objects for the church were used for candlesticks, plates and other articles for domestic use.

When the wars of Charlemagne were over and a period of comparative peace was inaugurated in Europe, the arts began to develop as the Gothic style took form. No doubt enameling had not been practiced in the centuries of unrest, but it is notable that the center at which it first appeared, Limoges, corresponds with that area of western Gaul of which Philostratus spoke. The earliest example of Limoges enamel is at Perigueux on the tomb of St. Front which was

erected in 1077. Archbishop Suger sent to Limoges for enamels for the church of St. Denis and orders also came from England. A witness is the statue of William de Valence in Westminster Abbey, placed there in 1129.

One of the most famous of contemporary French collections of enamels was started by Albin Chalandon of Lyons and completed by his son, the late Georges Chalandon. Several of the pieces reproduced are from this collection, such as the Rhenish plaque



Courtesy of the Metropolitan Museum

"THE ANNUNCIATION"; MOSAN PLAQUE, TWELFTH CENTURY

Several *gemellions* from the collection furnish an instance of a secular use of Limoges. These plates were for food, and there was also another form, having a small spout at the side, which was used for drinking soup in the days antedating spoons. The *gemellions* which are illustrated have the background in enamel and the figures, which are in reserve, are gilded. The process is one which was employed during the late thirteenth and fourteenth century; the earlier enamels left the background gold and enameled the design. When figures were used which were in high relief these were cast separately and

with the medallions of St. John, St. Matthew and St. Thomas which is now in the possession of a New York connoisseur. Another, which is also Rhenish, is the polylobed reliquary which Gaston Migeon, describing the Chalandon collection in *Les Arts* (1905), says is a most rare and remarkable example of this school which flourished at the close of the twelfth and in the thirteenth century. The piece was formerly in the collection of the Comtesse de Robiano and was purchased by M. Chalandon at the Duca-tel sale in Paris in 1890.

attached to the background. An example is the figure of Christ, from the Spitzer collection, on the first page of this article.

The cross of Limoges in the Cleveland Museum is an early thirteenth century or possibly a late twelfth century work, and formerly in the Spitzer collection. It is composed of five plaques, the one in the center being a complete cross in itself and the end pieces adding the two angels above, the Virgin and St. John at the sides and St. Peter at the foot.

With the second half



Courtesy of the Metropolitan Museum

"THE NATIVITY"; MOSAN, FROM A PORTABLE ALTAR

of the fifteenth century a new process, that of painting in enamel on a smooth copper surface, came into vogue and was quickly carried to a point of perfection in both Italy and France. No longer were compartments hollowed out for the enamel but the flat surface was prepared with a coating of some dark color, black, brown or red, and the design developed in opaque layers of lighter colors, leaving the dark lines to define the figures in the manner that the metal had done with *champlevé* or *cloisonné*. Its first manifestation was in the beautiful plaques by the so-called *Monvaerni*, whose actual identity as an artist has been both vigorously disputed and upheld. Whether the name belongs to a man or to a school, there is a very beautiful and easily distinguished class of subjects which group themselves under the name *Monvaerni*. The "Entombment" reproduced is in the Chalandon collection and there is a "Crucifixion" in the Morgan collection. The style relates itself, by its intense sincerity and poignant emotion, to the early Flemish and Walloon paintings even though it does not copy them. While the *Monvaerni* type of painted enamel prevailed and the artist was the originator of his own design, all went well; but the disadvantage of the process was soon apparent, for it placed enamels in the main channel of pictorial



Courtesy of the Cleveland Museum
LIMOGES CROSS FROM THE SPITZER COLLECTION

art. Enamels were overtaken by the prettiness and insipidity that became evident in painting and also the enamelers became simply copyists of paintings and woodblocks and no longer maintained their dignity as originators of their designs. While the later enamel painters—Pierre Raymond, Penicault, and Leonard Limousin—were highly honored in their own day, modern connoisseurship has singled out for favor those unknown craftsmen of an earlier day who did such work as is reproduced here. It is worth noting that in the sixteenth century three great Gothic arts declined and all for the same reason: the copying of pictorial art. These arts were tapestry weaving, glass painting and enameling. While they remained independent, as they did in the early Gothic period, they maintained a strong vitality, but when they began to make servile imitations of paintings they lost their individuality and beauty. They not only became enervated by the rococo influences which made the style of the arts of the seventeenth and eighteenth centuries less important aesthetically; but, because a premium was no longer set upon the originality of the artisan-artist, the same class of worker was no longer attracted into these crafts. The great period of tapestries, of glass and of enamels was over with the fifteenth century.



LIMOGES GEMELLIONS, CHALANDON COLLECTION. MOST ENAMELS WERE FOR THE CHURCH BUT CERTAIN OBJECTS, LIKE THESE PLATES, WERE FOR DOMESTIC USE. BACKGROUND OF ENAMEL AND FIGURES IN RESERVE



SIGNIFICANT DETAIL IS PRECISELY DEPICTED IN THIS DRAWING OF "WHALING SHIPS, NEW BEDFORD, MASSACHUSETTS"

EARL HORTER'S ACHIEVEMENT IN PENCIL

BY ROBERT ALLERTON PARKER

THE DRAWINGS OF THIS SELF-EDUCATED AMERICAN ARTIST REVEAL
THE VARIED POTENTIALITIES HIDDEN IN THIS HUMBLE ART MEDIUM

DRAWING is a passion to the draughtsman, someone has rightly said, just as color is to the colorist. Great things are accomplished in art when the artist meets his proper medium and falls in love with it. Certain painters express their passion for pigment, their delight and their ecstasy in putting paint on canvas. Their work possesses a quality of life, of warmth, of radiance that is lacking in the work of men who have never quite completely found themselves in any medium. Ingres's passion was for drawing, and even in his paintings he remained essentially the draughtsman. Michelangelo's true medium was sculpture—he confessed that it was an art superior to mere painting—so that even in his paintings his feeling for sculpture predominates. We might go through the list of masters old and new and we would find that every true artist finally finds himself

at home in some particular medium. Because of his individual rediscovery of his medium his work endures.

Earl Horter has rediscovered the lead-pencil. Among contemporary American artists, he has in a sense made this medium his own. Evident in his drawings is the artist's delight in this discovery of the hidden potentialities of the pencil. So concretely has he expressed this pleasure that the spectator is induced vicariously to share it. They are not the preliminary rough sketches of the painter, mere linear notes which take us into the workshop of the creative imagination; they are complete in themselves, successful because they bring into expression the intrinsic richness of a sensitive and spontaneous instrument. They never expose any lack of confidence in the possibilities of the pencil itself.

Perhaps if Earl Horter had spent years studying in



THIS SKETCH OF "BRIDGE ACROSS TAGUS, ROME" SEEMS TO SUGGEST THE VERY ESSENCE OF THAT CITY. IT IS ONE OF AN INTERESTING SERIES OF ARCHITECTURAL STUDIES OF CHARACTERISTIC CITIES AND TOWNS IN EUROPE

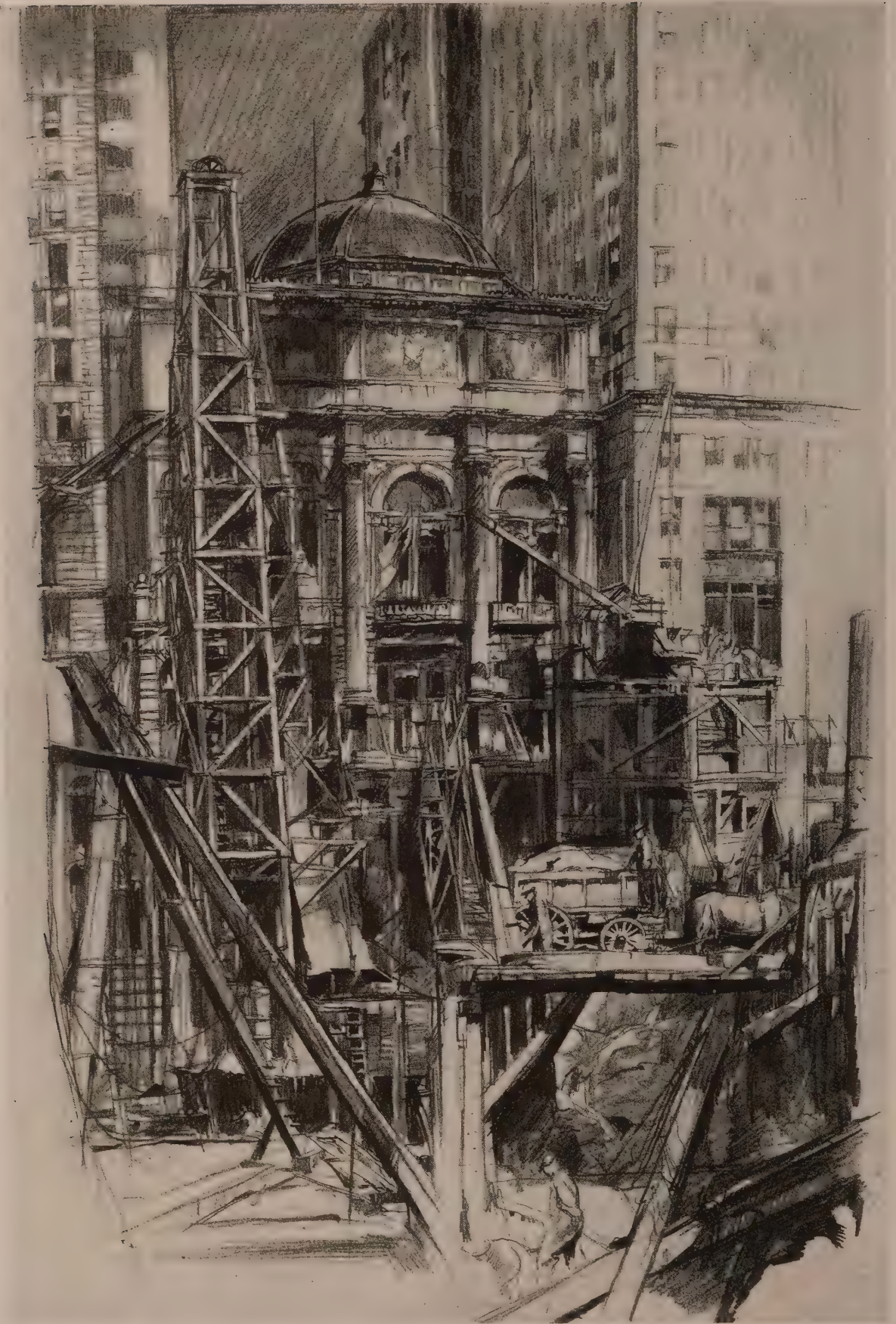
art schools and academies, he would have learned to disdain what is so mistakenly termed a "lesser" medium. He might have been tempted to plunge, as so many young students plunge, headlong into the intricacies of painting. He might have joined in that endless and aimless proliferation of easel paintings, among which the infantile mortality rate is so tremendously high. But, fortunately for his personal development, he never attended an art school a single day of his life. As a youth he started designing for a commercial engraver—his initiation into art was a humble one. He began first of all, after a period of apprenticeship, with the meticulous task of designing bank-notes. The step from this work,

invaluable in exacting the discipline of precision and accuracy, to the field of commercial engraving and designing, was a natural and a logical one.

The young Philadelphian, putting his best effort into the exigent commercial task before him, never felt the necessity of academic training. But his interest in art, nevertheless, was an absorbing one. He haunted museums and galleries; and because his natural talent was for draughtsmanship, he was inevitably attracted to the drawings of the old masters. The daring directness of Rembrandt, expressed in his etchings and pen drawings, made a powerful appeal to Horter, as did the powerful and elastic line of Albrecht Durer. Horter's interest,



THE ATTEMPT TO EXPRESS AN INFINITE VARIETY OF DETAIL BROUGHT THE DRAUGHTSMAN TO A FULL REALIZATION OF THE SCALE OF HIS INSTRUMENT AS SHOWN IN THIS PENCIL DRAWING OF "EXCAVATION, NEW YORK"



DURING HIS EXPLORATIONS OF MANHATTAN, EARL HORTER MADE THOUSANDS OF SKETCHES WHICH HE LATER DEVELOPED IN HIS STUDIO AT HIS LEISURE. THIS HE CALLS "CLEARING HOUSE, CEDAR STREET, NEW YORK"



IN THIS LATER DRAWING OF "MUNICIPAL BUILDING" WE FIND A GREATER EMPHASIS OF SALIENCE AND A MARSHALLING OF ALL PICTORIAL ELEMENTS TO ACHIEVE A DISTINCT UNITY OF IMPRESSION



"THE BRIDGE OF THE TOMBS" IS A DRAWING WHICH THE ARTIST MADE WHILE ON A ROVING COMMERCIAL COMMISSION TO WANDER THROUGH EUROPE AND DRAW WITH A LEAD PENCIL ANYTHING THAT APPEALED TO HIM

moreover, was predominantly in architectural subjects, so that he was naturally attracted to the architectural studies of Carpaccio. To the young student, this Venetian managed somehow to infuse into these studies of building a quality that could only be described as dramatic. He began to realize, also, that even in the limited medium of black and white, it was possible to evoke color, and to suggest the vibrant play of sunlight and shade. Piranesi evoked for him the pompous grandeur of past centuries; while the melancholy intensity of Meryon showed the youthful explorer how completely, with no sacrifice of fidelity to facts, an inner mood could be externalized.

About him, in Philadelphia and New York, he saw new cities emerging out of the shells of the old. Here was an opportunity for a draughtsman, an opportunity as thrilling as any that was ever proffered to Piranesi, Carpaccio, or Meryon. To depict this tremendous epic of new cities, emerging full-grown out of the chrysalis of the old—this epic of industry and power made a tre-

mendous appeal to this pencil artist. The opportunity to record this would come; in the meantime he kept on with his immediate commercial work, never feeling that this was detrimental to his own development as an artist, but that through it he would progress to more interesting things.

The opportunity to do the thing nearest his heart came suddenly, unexpectedly, from a source he could not have anticipated. The ambitious young commercial artist was awarded a commission to do a series of drawings depicting the changing architecture of New York City. There were no restrictions; on the contrary, he was encouraged to record with his pencils any aspect of the changing colorful scene that appealed to him. It was one of America's "heartless," "soulless" corporations, which ordered this series of drawings, and thus, in its impersonal fashion gave the draughtsman his first great opportunity.

Certain it is that without this initial impulse, without the stimulation of this commission, Earl Horter may



EVIDENCE OF THE UNIFORMLY HIGH QUALITY OF ARTISTIC ENDEAVOR THAT MAY BE ATTAINED THROUGH THE MEDIUM OF THE PENCIL IS AGAIN SEEN IN THIS PICTURESQUE DRAWING OF "OLD HOUSES, PHILADELPHIA"

never have arrived at a complete comprehension of his medium. During his explorations of Manhattan, his habit of setting down notes of various spots, of making thousands of sketches, and in attempting to express for reproduction an infinite variety of detail, brought him to a full realization of the scale of his instrument, the almost endless gradations possible within this range. Line, he discovered, might be of the most incisive sharpness, and thus suitable for the suggestion of the underlying structure of New York buildings; and this line might be varied with the broadest flattest strokes by which flat planes and heavy volumes might be placed in contrast to the finest line.

Since that first commission he has gone far in the development of his medium; but it is still, as the accompanying illustrations so eloquently demonstrate, the wide range of his "scale" that renders his work so worthy of constant study.

To one who follows the progress of this talent from the earliest drawings of the Edison commission through

the years until his most recent work, there becomes evident a gradual though pronounced liberation from the bondage of the mechanical and an ever-increasing freedom of expression. This does not mean that he had evaded his responsibility in depicting significant detail; but in the later drawings we may find a greater mastery in the suggestion of detail, a greater emphasis of salience, and a marshalling of all the elements to achieve a distinct unity of impression.

Nor does this mean that Earl Horter has become one of those artists who simplify or eliminate to the point of unintelligibility. On the contrary, he insists in his work that fineness and delicacy of detail, in which the great masters of the past delighted but which is so little appreciated today with the current vogue for simplification, are not necessarily old-fashioned. Intelligent exactitude, the precise depiction of those chance details which contribute to a scene its essential individuality and flavor, is a quality as essential to competent draughtsmanship as the elimination of the unimportant

and insignificant which works for the destruction of pictorial unity.

Concerning the commercial aspect of his work, this artist expresses challenging views. The question, as he looks at it, is this: Can the use to which a work of art is put, upon its completion, affect its intrinsic merits? He answers this in the negative, asserting that it is predominantly the attitude of the artist himself toward his own work which, in the final analysis, determines its quality. The man who despises the task set before him, or who looks upon it as a purely commercial job, is almost inevitably bound to turn out inferior second-rate work. Whereas, if he look upon each new job put before him as a renewed opportunity to do his best, it is his contention, his personal quality will in the long run be recognized and appreciated. It will infuse even into the least interesting of tasks a quality that will lift it above the level of mere

hack work. He believes that most of the great art of past ages was not produced "in a vacuum," but was the outgrowth of social necessity, and destined to serve as definite and concrete a usage as the advertising drawings and paintings of our own era. Advertising, to conclude, is no limitation upon the full expression of American artists; on the contrary, it offers them opportunities in a new field, the full possibilities of which have as yet scarcely been surmised.

These drawings of Horter's stand as evidence of the uniformly high quality of artistic endeavor that may be attained within this field. Among the most noteworthy, perhaps, are those of a series of architectural studies of Old World cities and towns, notably those of Spain, Italy and France. The draughtsman was given a sort of



"FIFTH AVENUE AT TWENTY-FOURTH STREET" IS FULL OF COLOR

roving commission to wander through Europe and draw anything that appealed to him. In this tour of exploration, searching for the buried treasure of the picturesque, the artist was given carte blanche. There was only one restriction: that these drawings should be made with pencil. The patron in this case was a lead pencil company!

In these drawings, as the Roman sketch suggests, Earl Horter captures the very essence of the old cities he visits. He is especially skilled in depicting gaunt, decrepit skeletons of towns, accenting a quality we might almost term architectural senility, which is in such striking contrast to the soaring elasticity of the American skyscraper. In the new architecture, as depicted by Earl Horter, there is almost a sense of flight, of an exultant stretching toward the stars; in the scenes of Toledo, of Rouen, the analogy is evoked of old age crouching in an attitude

of defence against the ravages of time.

For the water-colorist and the painter, the value of the lead-pencil drawing on sketching expeditions is emphasized. He has won notable success in water-color and oils as well as in pencil. But in direct sketching, he makes a detailed drawing with color annotations, which is subsequently developed in the most leisurely atmosphere of the studio in the medium of oil or water-color.

Earl Horter has not fallen into the usual traps life sets for the unwary artist who is granted material prosperity. He has been, in the ordinary sense of the term, successful. Yet he has retained the passionate interest in art which led him at the beginning of his career to embrace each new opportunity toward development and his consuming interest has deepened with the years.

A GROUP OF GREEK BRONZE STATUETTES

BY HELEN COMSTOCK

THE GREEKS WORKED IN BRONZE BEFORE THEY USED MARBLE FOR THEIR
SCULPTURES AND ALWAYS RETAINED A SPECIAL LIKING FOR THIS METAL

THE collectors of one age sometimes echo the interests of their predecessors of a much earlier day, but it is more frequently the case that they elect for their preference some object which was brought into being quite without reference to the furnishing of collections. Potteries made for practical use, having survived for centuries, are absolved from their original duties and are given an unbroken repose in some collector's cabinet; sculptures made for a Gothic cathedral or a Buddhist temple find their way into some entirely secular place of worship where the reverence that is given them is none the less sincere because they are no longer fulfilling their intended use. Egyptian gold jewelry, votive offerings from a Greek temple, Gothic armor—these were not made with the collector in mind but to satisfy some urgent need, whether spiritual or physical.

But occasionally the collector of today finds himself in the company of the collector of the day that produced the object of his search. This is the case with Greek bronze statuettes. They were as much esteemed by the contemporaries of the sculptors who made them as by the modern connoisseur. In the cities of Pompeii and Herculaneum—and these were almost the same as Greek cities—the houses have yielded many statuettes where it was obvious they were treated much as they would be in a modern collector's home. They sometimes had a place of honor on a pedestal, or were placed within a case, and at times were attached to some piece of furniture. Small mirrors were upheld by figures with outspread arms; and the handle of a patera was frequently formed

by a human figure, curved slightly and so nicely designed as to present only a smooth and interesting surface to the hand. In putting the figure to a decorative use the Greeks excelled in securing the seemingly casual by actual calculation. The decorative use of the statuette did not, of course, produce so fine a work of art as the statuette made purely for its own sake or in order to copy some greatly admired work, such as a god from the temple or a famous portrait.

Since all the great originals of the Greek sculptors have perished, except for the "Hermes" of Praxiteles, the little statuettes that give us an idea of what the great temple figures were like are especially important. The great "Athena Parthenos" of Phidias, which was considered almost as great a work as the Olympian "Zeus" that it antedated, is known to us in statuettes; and if these are lacking in majesty they at least give us an indication of the character of the original. A fine statuette in the style of the archaic period, though it may have been made much later, is the "Apollo of Miletus" in the British Museum. The original statue, by Canachos, was carried off by Darius after the sack of Miletus in 494 B. C. and was not returned until after the Macedonian conquest of Persia almost two centuries later. It is probable that this statuette was one of many executed out of gratitude for its return. The figure has the customary archaic rigidity which was a quality resulting no more from lack of knowledge than from intention to express only the most ordered of structural relations.

Not only were the statues of the gods perpetuated in these



Photographs by courtesy of Dr. Joseph Hirsch

PROBABLY SELEUCIS IV, POSED AS HERCULES



STATUETTE OF APOLLO FROM SOUTHERN MACEDONIA. THE EYES, AS WAS FREQUENTLY THE CASE, ARE OF SILVER AND THE DIADEM AND BREAST ARE INLAID WITH SILVER

miniature presentations, but great portraits were also given their share of admiration by being copied. An instance is the portrait of Demosthenes shown here, which is after the famous statue by Polyeuctos erected in the market-place in Athens in 280 B.C., just forty-two years after the orator's death. The statuette is animated with the dignity of the larger work and has presented with great forcefulness the somber, courageous, embittered and yet kindly face. The spare, gaunt body suggests the physical weakness which was his to overcome; the face and bearing are those of one who has seen a beloved cause fail; but the failure, being more than a personal one, makes him seem more than a single individual. He personifies the struggle of the best in the Athenian spirit in the face of defeat. It was said that his words were more feared in Macedon than the armies of Greece, and well they might be, for it was only the force of his word that seemed to have power to unify the Greek cities against their northern conqueror. He failed, but he succeeded well enough to make himself cordially hated by three Macedonian kings and was finally forced to fly before the vengeance of Antipater. Having come to the temple of Poseidon on the island of Calauria he took poison. On the base of the statue which was raised to him at Athens was this inscription: "If thy power, Demosthenes, had been as great as thy spirit, never had Hellas bowed before the Macedonian sword."

There are known only two full length copies of the work of Polyeuctos in the size of the original; one of these is in an English private collection and the other is in the Vatican, where it has been since 1823 when Pope Pius VII purchased it from the Villa Aldobrandini at Frascati. It had been in that collection since 1709, but before that time its history is unknown. It is two meters in height and the smallness of the head in relation to the body made Demosthenes seem much taller than this statuette. In this his head is bent a little more to the right than in the bigger work. The posture is said to have been typical of Demosthenes, with hands clasped loosely in front of him, but it seems to be a characteristic which has encroached on symbology, for there is something in the gesture that suggests resignation after a long and bitter struggle. This bronze is a third century work, practically contemporaneous with the original, and was found in Macedonia.

The "Dancing Satyr" is of the same century but comes from Alexandria. The satyr was a great favorite of the Greek sculptors, his most important representation being the "Marsyas" of Myron, a fifth century work. In this the unfortunate Marsyas is seen springing back from the pipes which Athena has thrown to the ground promising a bitter penalty for whoever should pick them up. His expression, half-longing to try them—which he did, to his undoing—and half-fear has presented a worthy problem to the sculptor.

The rigid immobility of the statues of the archaic period failed to hold the interest of the artists of the Great Age and action that was the direct interpretation of an inner motive came to occupy the attention. Antenor was among the first to concern himself with this kind of motion. His Harmodius and Aristogeiton derive their vigorous onrush from the fact that they are advancing upon the tyrant whom they are about to kill. Statues of athletes who were victors of the Olympic games were shown in the sports in which they excelled. Myron's "Discus Thrower" is of this period.

While the satyr reproduced is of the style of a little later and more facile period (its actual execution is of a later period still, being a Hellenistic work), it is nevertheless of this class where motion is not an accidental, artistic pose, but an expression of inner emotion.

It is easy to relate this satyr with Myron's "Marsyas," who springs back with one foot upraised. Here, it is possible to imagine, is his surrender to the mood of the instrument upon which he so longed to play that he ignored the threat of Athena, challenged Apollo and so met his terrible death. The flaying of Marsyas was a theme for later Greek art when there was developed a desire to display a remarkable knowledge of anatomy as well as to treat of a subject more powerful in its appeal to the emotions. The present figure stands at the end of the progress of a motif which recurs constantly in Greek statues. The figure resting on the right foot with the left moving forward is one which the Greeks borrowed from the Egyptians in the archaic age and carried up to the easy grace with which the gentle athlete of Polyclitus, the "Diadumenos," binding his victor's fillet about his hair, strolls leisurely forward.

In the dancing satyr we have a superb example of the figure balanced entirely on the right leg and the left thrown forward in the complete relaxation of the dance. The feeling of exceptional strength given way for the moment to complete passivity as the leg pauses for a second at the height of its movement is much more easily apprehended from the original than from the photograph, which fails to express the extreme power of one and passivity of the other. The photograph of the back of the statue is unsuccessful in its rendering of the extended leg but the strong right leg retrieves the effect. The downward thrust from muscle to muscle to the sharply defined heel and ankle is an example of how little the Greeks could not express that held their attention. The best of the Renaissance bronzes seem superficial by comparison; in them power has given place to grace and they have a slippery quality of surface which prevents one from being made so finely conscious of the bodily structure and its animating life.

Unquestionably the most beautiful of all the bronzes in the collection of Dr. Hirsch is the figure of the youthful Apollo, a bronze which has acquired a patina



BACK OF THE APOLLO; AN UNUSUALLY IMPORTANT EXAMPLE OF PRAXITELEAN ART OF THE FOURTH CENTURY B. C. THE BRONZE HAS ACQUIRED A PATINA OF LAPIS BLUE



SMALL BRONZES OFTEN DUPLICATED FAMOUS LIFE-SIZE STATUES AS IN THIS CASE WHERE A FAMOUS THIRD CENTURY PORTRAIT OF DEMOSTHENES IS THE SOURCE OF A CONTEMPORARY BRONZE WHICH WAS DISCOVERED IN MACEDONIA

of lapis blue. The style is that of Praxiteles and is very like the treatment of another statuette, the "Aphrodite Poutales," which is associated with him and which is now in the British Museum. The posture is much the same, except for the upraised arms of the goddess, while the head and the shoulders are extremely like. The photograph of the "Apollo," like that of the "Satyr," has not secured the subtle definitions which entirely nullify all feeling of heaviness. It is a supreme example of economy of detail and perfect sufficiency, idealization without exaggeration.

The "Hercules" on the first page of this article is of a later period both in manner and execution. It is typically Hellenistic; idealization has developed a more bombastic style, a kind of explosiveness with which the later

artists tried and failed to surpass the power of the more restrained work of their forerunners. The model for this "Hercules" is thought to have been Seleucis IV who reigned from 187 to 176 B. C. over that portion of Alexander's empire which Seleucis Nicator was able to secure for himself in 312 B. C. By the time of Seleucis IV it consisted of Syria, Mesopotamia, Babylonia, Media and Persia. This king was forced to pay heavy tribute to Rome and his reign was chiefly concerned with his relations with the western despot. He was assassinated by his minister, Heliodorus. The bronze is a second century work and was found in Benevento in southern Italy. The diadem proclaims a kingly rank and over his left arm is a lion's skin which, being detachable, was removed when the photograph was taken as the figure

has more dignity without the confusion of line that it produces.

Bronze was a metal with which the Greeks were thoroughly familiar from very early times. Solid casting had been known for centuries in Egypt and Assyria and the Minoan and Mycenaean statuettes were cast solid. Hollow casting was supposed to have been introduced into Greece at the beginning of the sixth century by two sculptors from Samos, Theodoros and Rhoecos, who acquired their knowledge in the Greek settlement of Naucratis in Egypt. A statue of Apollo for Samos was the first result of their knowledge and they employed the process of soldering the two sections of the figure together, an invention of Glaukos of Chios. That bronze more than marble was the accustomed material for statues in the early days is proved by such traces of the technique imposed by bronze as the manner of executing the wavy lines of the hair.

It is natural to look for some similarity between the small bronzes and the small terra-cottas, like those from Tanagra; but the relation, except in early days, is not close. The range of subjects in the bronzes is prac-

tically unlimited, while in the terra-cottas the draped feminine figure is endlessly repeated. There is a far closer relation, during the later periods, between the larger works and the bronze statuettes so far as subject is concerned.

In addition to the statuettes of the highest artistic type, which were made for the enjoyment of the Greek connoisseur, were those purely religious offerings which were used for dedication in the temple. These were the work of ordinary craftsmen and while the rarity of small Greek bronzes make them all of value today these votive statuettes can rarely take the highest place in artistic importance. The Greeks may have justified their keeping the finest statues for their own homes with the recognition that the votive offerings were simply symbols and that supreme artistry would not make them any more effective with the gods. Alexander is said to have carried with him on his campaigns a statuette of Hercules by the great bronze worker, Lysippos, and Sulla took an "Apollo" into battle. The intimation is that it was not the protection of a deity that was sought by him so much as esthetic satisfaction.



DANCING SATYR PLAYING A DOUBLE FLUTE; HELLENISTIC WORK FOUND IN ALEXANDRIA. ALL OF THESE BRONZES, EXCEPT THE ONE OF "HERCULES" WHICH MEASURES ABOUT EIGHTEEN INCHES, ARE AROUND NINE OR TEN INCHES IN HEIGHT



Courtesy of P. W. French and Company

EPISODES FROM THE STORY OF THE GARDEN OF EDEN ARE PRESENTED IN THIS SPLENDID NEEDLEWORK PANEL

NEEDLEWORK PICTURES OF ENGLAND

BY JOHN WALKER HARRINGTON

THE PICTORIAL CRAFT OF NEEDLEWORK DEVELOPED DURING THE ELIZABETHAN AGE AND RETAINED MUCH OF ITS ORIGINAL QUALITY UNTIL THE GEORGIAN PERIOD

ARACHNE'S art reached its acme in the England of Elizabeth. Those quaint conceits, needlework pictures, first appeared when the tight little island was stirred by romance—thrilled by deeds of arms, filled with the rumors of traffics and discoveries beyond the seas—and responded to the call of creative genius. As transcripts of manners, customs, and fashions they have been precious in the sight of British connoisseurs for many years. The dispersal of the treasures of English country houses and recent auctions have brought into the hands of American connoisseurs many of these mementos of the finest skill of "ye nydil's excellency."

In the age of chivalry ladies of England embroidered bannerets for knights and vestments for priests as they sat by ivied casements and vied in skill. Their craft achieved greater delicacy about 1545 with the introduction of the steel needle into England, by way of India or southern Europe, for it was far superior to the bodkins of bone or coarse metal implements that had been employed. In the sixteenth century this magic means of transmuting thread into airy traceries was one of the chief interests of femininity.

As Queen Elizabeth, crowned in 1558, was one of the ablest needlewomen of her day, lace work and embroideries came into greatest vogue. Adept as were the women of her court, the Queen, herself, excelled them all. To Titian haired majesty John Parr was instructor in embroidery. When Mary, Queen of Scots, claimant to the English throne, crossed the border and was virtually held prisoner for many years before she was sent to the block, she sought to placate Elizabeth by sending her choice embroideries and laces of her own handiwork.

Needlework pictures are really graphic embroideries.

Maurice B. Huish calls them tapestry embroideries, or "imitations of tapestries." His theory seems tenable. It is significant, certainly, that tapestries and needle pictures made their appearance simultaneously in the reign of Elizabeth. A Yorkshire artisan in 1575 wove "tapestry maps." A few years later *tapissiers* from the continent were brought to England. Tapestries so captured the fancy of the English quality that titled amateur embroiderers turned their adept digits to creating these fabrics so much like tapestries—needle pictures. A skilled *tapissier* can weave approximately a square yard of tapestry in three hundred working days, while a square yard of needlework picture can be embroidered in half that time, or even less.

It is possible, of course, to have needlework pictures as large as important wall tapestries. The famous Bayeux tapestry, regarded as "England's greatest monument of antiquity abroad," and taking its name from the French town in whose cathedral it rests, is 207 feet long and twenty inches in width. It represents scenes of the Conquest of Britain by William of Normandy, culminating in the Battle of Hastings. Its accredited creator was Queen Matilda or Maud, who had lived in England, and who undoubtedly did much work upon it. This remarkable fabric is more like a series of needlework pictures than tapestry, because its designs and figures are embroidered upon linen, not woven.

Although there are a few enormous needlework pictures, such a dimension as five feet in length and two or three feet in width is really large in this art. Most of the needlework pictures of old England which remain are relatively small. Panels of sixteen by twenty-four inches



Courtesy of P. W. French and Company

BIBLE STORIES, PARTICULARLY THOSE FOUND IN THE OLD TESTAMENT, WERE FAVORITE SUBJECTS WITH ENGLISH NEEDLEWORKERS IN THE EARLY DAYS OF THE CRAFT. QUEEN ESTHER AND KING AHASURAS ARE PORTRAYED



Courtesy of P. W. French and Company

THE ROMANTIC CHARLES I WAS WORSHIPED WITH DEVOTION BY THE WOMEN OF ENGLAND AND, SINCE WOMEN WERE INTERESTED CHIEFLY IN NEEDLEWORK, IT IS NOT SURPRISING TO FIND HIM THE SUBJECT OF MANY PANELS



THE CLASSICS WERE DRAWN UPON EXTENSIVELY IN CHOOSING SUBJECTS FOR NEEDLE PICTURES. ORPHEUS IS SEEN HERE WITH HIS LYRE. HE IS SURROUNDED BY MANY KINDS OF BIRDS AND ANIMALS EASILY RECOGNIZED



These photographs courtesy of the Metropolitan Museum of Art

THE MIRACULOUS EXPERIENCES OF TOBIT ARE OFTEN SEEN DEPICTED IN NEEDLEWORK PICTURES AND THIS DETAIL IS FROM A LONG PETIT POINT PANEL OF THE SEVENTEENTH CENTURY OF GERMAN OR FLEMISH ORIGIN

or less are quite common. Those who wrought upon these works had no such expansive aspirations as did Queen Matilda and the redoubtable Lady Jane. They wished to see results. Besides, they were making fabrics to adorn little areas, a spot over a sideboard or a chest of drawers, perhaps. Some of these pictures were put on caskets; others served as pillow covers or chair seats; and often we find mirrors surrounded by deep

was done in tapestry weaving. Pictures in petit point or, to use the misspelling of the period, "pete point," were stitched in silk thread of various colors. They have not the exquisite blending of tints and tones and the feeling of perspective which characterizes tapestry, but on the whole they possess alluring decorative quality and naive charm.

Following the tapestry tradition, the needle picture



Courtesy of the Metropolitan Museum of Art

IN THE REIGN OF THE STUARTS, NEEDLEWORKERS CELEBRATED THE CHARACTER AND DEEDS OF THEIR SOVEREIGNS. JAMES I IS HERE SHOWN WITH ANNE OF DENMARK AND BOTH ARE IN STIFF AND FORMAL DRESS

frames on which were stretched needlework panels.

These "interpretations," if we may call them such, were done largely in petit point, a flat or tent stitch which gave them a close, smooth texture, resembling the woven surface of tapestry. The tapestry loom had its warp and woof into which was laboriously woven the design of the cartoon; the needle picture had a base of linen or lawn on which it, as mentioned above, was embroidered. Each thread was laid upon a corresponding one in the foundation fabric. Often threads of silver or gold were introduced into the background, as also

embroiderers surrounded their panels or "tables" with decorative borders, consisting sometimes of fruits and flowers, and more often with representations of insects, birds and animals. They also introduced all sorts and conditions of creatures into their compositions to fill up spaces unoccupied in the interests of "economy and efficiency." Lions were rampant under oak trees and leopards stalked in orchards. The reader may recall that delightful passage of Richardson's, where Clarissa is told that "bears, tygers, and lions are not natives of the English climate" and do not belong in landscapes.

The needlework artist, working about 1635, has called on all the tropic and temperate zones freely in showing "The Finding of Moses in the Bulrushes." There is a mediæval castle, of course. At the left is a pear tree, with fruit relatively the size of bushel baskets, for why bother with having date palms or other foreign arboreal decorations! A parrot sits on an elm; a rabbit waits beneath the peach tree; while lions and tigers bask in the sunlight which glints from a cloud. All the flowers of the English garden, such as roses, pansies and foxglove are worked into the borders.

The subjects of the pictures, at first, followed very closely those of the tapestries. The Old Testament and the classics were drawn upon extensively; "Jeptha's Rash Vow" and "Rebecca Giving Drink to the Servant of Abraham" were some of the situations frequently pictured. Of man's first disobedience and its fruit, the textile poets especially liked to sing in silk. There are those splendid panels acquired from the Lord Leverhulme sale which carry the observer back to Genesis. From the side of Adam is shown Eve appearing like a lovely wraith; then comes the eating of the forbidden fruit. In another panel the Angel of the Lord is driving the guilty pair from Eden with flaming sword; later they are seen resting from their labors beyond the gates of Paradise. In these important works, some five feet in length and eighteen inches in height are several other stitches besides petit point, such as the long and short, and the cross stitch, while in the border appear traces of crewel work.

Old Testament themes are preferred, but the New

Testament and also the Christian legends are employed. The miraculous experiences of Tobit are often depicted, as they are in that long, petit point panel of either German or Flemish origin which is exhibited in the lace division of the Metropolitan.

Shortly after its first appearance in England, the needlework picture became the medium for illustrating contemporary history. There is that well known needlework panel, for instance, showing Henry VIII in the centre, seated, with a diminutive pope groveling at his feet. Standing about his throne chair are his children, Edward VI and Mary, who reigned before the Virgin Queen, to whom in this panel is given all the glory and the honor. She stands in flounced dress and neck ruff and in her hand is a book, on opened pages of which appear the words "Joy to the World." In the reigns of the Stuarts, the needle artists celebrated the character and the deeds of their sovereigns more and more. For instance, in the Metropolitan Museum of Art, James I is shown with Anne of Denmark—both in stiff and formal guise.

The practice of giving embossed effects to needle pictures developed in the regime of the Stuarts. A heated metal instrument, applied back of figures on the panels, raised them above the surface and into the space so made was put cotton or wool and securely sewn into position. Sometimes this padding was directly imposed upon the surface and worked over on the stamp or stump. The stump work technique lead to distortions in the hands of an unskilled operator, while, at times, the effect was convincing and even artistic.



Courtesy of the South Kensington Museum

FOLLOWING THE TAPESTRY TRADITION, NEEDLEWORKERS SURROUNDED THEIR PANELS WITH DECORATIVE BORDERS. THIS PICTURE OF LADIES AND GENTLEMEN AGAINST A LANDSCAPE IS OF THE SIXTEENTH CENTURY



Courtesy of the Reinhardt Galleries

PORTRAIT OF CATHERINE HOWARD BY HANS HOLBEIN

The bequest of E. D. Libby left to the Toledo Museum a portrait of the fifth queen of Henry VIII. Lionel Cust, of the National Portrait Gallery, London, identified it as the original of the copy in that collection

NEW LIGHT ON WISTARBERG GLASS

BY MALCOLM VAUGHAN

HITHERTO UNKNOWN DOCUMENTS REVEAL INTERESTING DETAILS IN THE HISTORY OF CASPAR WISTAR, THE FIRST SUCCESSFUL GLASS MANUFACTURER IN AMERICA

BETWEEN 1735 and 1835 several famous glass factories flourished in southern New Jersey: the Wistarberg, Glassboro (Staenger), Millville and Waterford works being the most important. These latter factories were founded by glassmakers trained at the Wistar works; accordingly their product is closely imitative. Throughout that entire century, the ideas originated by Caspar Wistar dominated all glassmaking in southern New Jersey. And New Jersey glassmakers had in those early days but one serious rival—William Stiegel, of Pennsylvania.

Caspar Wistar was the first successful manufacturer of glass in America. To him belong also the pioneer honors in this country for flint glassmaking and, further, for aesthetically fusing varicolored glasses after the Venetian and English fashions. Wistarberg glass, connoisseurs agree, achieves distinction. It is characterized by a fine primitive feeling for form and by a richly refined sense of color. Wistar manufactured, besides window glass in five sizes, glass dishes, pitchers, bowls, drinking glasses, canisters, lamp chimneys and a variety of quaint bottles, scent bottles, snuff and mustard bottles, sweetmeat bottles, preserve jars and bottles of all sizes for holding wine.

The leading authority on American glass, the late F. W. Hunter, in his exhaustive book, "Stiegel Glass," says of Caspar Wistar: "No one seems to have even suspected that this factory not only rivaled but in some ways entirely outrivalled the Stiegel works. In virility and individuality of design the scales

fall quite sharply on the Wistar side." Although Hunter devoted himself so arduously to Stiegel that his famous collection of that ware now forms one of the chief glories of the American Wing in the Metropolitan Museum, he stated, in comparing Stiegel and Wistarberg pieces, that he could have been content collecting Wistarberg "had t'other dear charmer been away."

The purpose of this article is to present several hitherto unknown documents relating to Wistarberg glass. New light is thrown upon the history of Wistarberg glass by these documents. They comprise two letters written by Governor Belcher of the Province of New Jersey and the report of Benjamin Franklin's son, Governor Franklin, on the industrial welfare of New Jersey three years after the Stamp Act. In his chapter on Wistar, Hunter refers to an address made by R. M. Ashton [Acton] on, "A Short History of the Glass Manufacture in Salem County, New Jersey." Since this address is one of the most important source

records in the history of American glass, those portions unquoted by Hunter are here given from the *Pennsylvania Historical Magazine* for October, 1885:

"Caspar Wistar, who arrived in Philadelphia in 1717, in the twenty-second year of his age, came from Hilspach, in the electorate of Heidelberg, Prussia. Having but little means at his disposal after paying his passage, it was not without a severe struggle with adverse circumstances and the labor of years [making brass buttons at Philadelphia] that he felt himself warranted in embarking in a new and untried industry,



GLASS SCENT BOTTLE



Photographs on this page courtesy of Metropolitan Museum of Art

THESE PIECES WERE MADE ABOUT 1750. THE VASE AND THE PITCHER AT THE EXTREME RIGHT, OF PALE GREEN, ARE EARLIER. PITCHER SECOND TO THE LEFT AND BOWL SECOND TO THE RIGHT ARE BLUE. CENTER BOWL IS PALE GREEN



Courtesy of the Metropolitan Museum of Art

LATE EIGHTEENTH CENTURY WISTARBERG. THE GOBLET HAS AMBER COLORED BASE AND SEA-GREEN CUP; THE BOWL IS AQUAMARINE; JUG AND VASE ARE ENAMELED; SCENT BOTTLE IS OF TWISTED GLASS; THE CANDLESTICK IS SEA-GREEN

and attempting to fill a pressing need of the time,—the manufacture of glass. In pursuance thereof, in the year 1738 he purchased of Amos Penton a tract of land containing one hundred acres, bordering on a branch of Alloway Creek [southern New Jersey] on which he erected a glass factory, a dwelling and store [for the sale

of his product] as well as a number of dwellings for the workmen.

“Caspar Wistar died in 1752, after which the business was continued by his son, Richard, who enlarged and increased it, purchasing additional tracts of timber for the use of the works, until at his death, in 1781, he

owned more than 2000 acres adjacent. The writer has heard old residents say it was a great resort in sleighing time, visitors coming from far and near to see a sight so rare and withal so interesting.

"After the business was discontinued at Wistarberg the hamlet gradually disappeared; except the débris of the factories, the old dwelling being the only reminder of what once had been. The manufacture of glass, which appeared to have become a lost art in the county of Salem for a number of years, was taken up by the adjoining counties of Gloucester and Cumberland, and prosecuted with great success, adding largely to their growth and prosperity."

One of the earliest colonial documents relating to Wistarberg glass is a letter from Governor Belcher of the Province of New Jersey, written August 19, 1752, to "Messrs. Belcher & Foye" friends in New England. It is signed "I am Sirs Yours etc. J. Belcher." The letter is now among the papers of Governor Belcher in the library of the New Jersey Historical Society, and reads:

"I am fully in opinion with you and my other Friends in New England that there is no Wiser or better Measure to go into for retrieving the Miserable Circumstances of your Province than to promote Manufactures among Your selves and at same time to be practising Economy and all possible Frugality and I have often wondered that Gentlemen of Substance have not long before this Set up a Glass House for which you are much better Accommodated than any one can be in this Province where such a work has already turned out to great Profit.

"But you put me upon a Hard Task to procure you any Tolerable Information as to the Carrying on of those Works here in which the Managers are very close and Secret however I will take all the prudent steps I can to make you an Answer in this matter and to get a

Sample of the Clay you mention but as I am here at a great distance from those Works it will require time to Obtain what I desire for you."

A few days later, August 24, Governor Belcher was writing again to New England about Wistarberg glass. This letter, also preserved by the New Jersey Historical

Society, contains several significant bits of information on the glass as well as valuable commentary on industry in those colonial days. It is written to "Col. Alford, Boston, My worth Friend":

"I have begun to make Inquiry about the Glass Works in this Province wch: are 130 miles from this Town & as I know no proper person near them capable of getting the Information you desire I have hardly a lean hope of rendring you any Service in that matter in which the Undertakers are very close & Secret. I was well Acquainted with one Caspar a German who lived at Phil^a: and was the first and principal Undertaker of the Glass Works in this Province with whom I discours'd particularly about them (5 years ago) and he Complained to me that the Clay for



Courtesy of the American Art Association

WISTARBERG SAPPHIRE-BLUE GLASS COVERED SUGAR BOWL

the Furnace Bottoms was but poor and often gave way to their great damage and Complain'd also that they cou'd not make their Glass so Clear and strong for want of *Help* their Works being near two hundred miles from any Quantity of it.

"This Caspar is lately dead and from a very poor man rais'd and left a Fortune of 20. or 30,000£ Str. I have had from others Engag'd in the Works the same Complaint of want of proper Materials for the Mettle and for the Furnace and as I really think there can be no good & honest Intelligence gain'd from those Undertakers were I to Advise you, you shou'd send to London for a Head Operator & 2 or 3 Skilful Assistants and at same time to bring with them a Quantity of Sturbridge Clay for your Bottoms if it can by any way or means be got

aboard a Ship for its Exportation is prohibited upon a great Penalty and yet my Frds: Contriv'd to send me 3 or 4 Hhds: about 30 years agoe for the Bottoms of my Copper Furnaces & wch: [was] bad defiance to the Hottest fire but it was a very Chargeable thing to get.

"I am told a Glass Undertak^g: is going forwd: at N. York & that about a Month agoe they had 5 Skilfull Work men come to them from Holland or London."

Benjamin Franklin was both cognizant of and informed about glassmaking in the American colonies. Was there any subject which escaped the attention of that great statesman? Our next letter, written from London in 1768 by Benjamin Franklin to his natural son, at that time governor of the Province of New Jersey, has unusual historical importance. The Stamp Act was less than three years old. The American colonies were formulating their famous dictum: "No taxation without representation." And Benjamin Franklin, champion abroad of our interests at home, was not eager to close the breach of affection which shortly widened into revolution and independence. To his son he wrote shrewdly, suggesting that no prosperous or hopeful account of New Jersey be sent the British Lords of Trade. This letter of Benjamin Franklin's is a subtle aiding and abetting of revolution. It may be found in any complete biography; and seems never to have been heretofore quoted in connection with American glass, though

Hunter was doubtlessly aware of its existence:

"Mr. Grenville complained in the House, that the Governors of New Jersey, New Hampshire, East and West Florida, had none of them obeyed the orders sent them to give an account of the Manufactures carried on in their respective provinces. Upon hearing this, I went up after the House was up, and got a sight of the reports made by the other Governors. They are all much in the same strain, that there are no manufactures of any consequence. . . . In Pennsylvania there is a glass-house in Lancaster county

[William Stiegel's] but it makes only a little coarse ware for the country neighbors. . . .

"These accounts are very satisfactory here, and induce the Parliament to despise and take no notice of the Boston resolutions. I wish you would send your account before the meeting of the next Parliament. You have only to report a Glass house for coarse window glass and bottles, and some domestic manufactures of linen and woolen for family use, that do not half clothe the inhabitants, all the finer goods coming from England and the like. I believe you will be puzzled to find any other, though I see great puffs in the papers."

Governor Franklin took his father's hints and sent a desolate report to Parliament. This report, dated "Burlington, New Jersey, June 14th, 1768," may be found in full at the Public Records Office, America and West Indies, vol. 173 (191) and it is highly significant.



Courtesy of the American Art Association
TWO-HANDLED VASE OF SAPPHIRE-BLUE GLASS



Courtesy of the American Art Association

THREE EXAMPLES OF MILLVILLE (NEW JERSEY) GLASS, MADE IN THE EARLY NINETEENTH CENTURY AT A FACTORY FOUNDED BY SOME OF THE WISTAR WORKMEN. THEY ARE ALMOST AS DEAR AS "TRUE" WISTARBERG WHICH THEY RESEMBLE

"The Right Honble: the Earl of Hillsborough" is addressed in this letter as follows:

"As to the Manufactures in this Colony, I can assure your Lordship, that there are none either of woolen or Linen which deserve to be call'd by that Name.

"There are in this Colony Eight Blast Furnaces for the making of Pig Iron, and Forty Two Forges for beating out Bar Iron. There are likewise One Slitting-Mill, One Steel-Furnace, and one Plating-Mill, which were erected before the Act of Parliament respecting those Works. I am told that none of the three latter are carried on with vigor, and that scarce anything has been done at the Steel-Furnace for several years past.

"A Glass House was erected about Twenty Years ago in Salem County, which makes Bottles, and a very coarse Green Glass for Windows, used only in some of the houses of the poorer Sort of People. The Profits made by this Work have not hitherto been sufficient it seems to induce any Persons to set up more of the like kind in this Colony; but since the late Act of Parliament laying a Duty on Glass exported to the Colonies, there has been a Talk of erecting others, but I cannot learn that any are yet begun. It seems probable that notwithstanding the Duty, Fine Glass can still be imported into America cheaper than it can be made there."

To be sure, Wistarberg glass was, from the London point of view, coarse and insignificant. But if Governor Franklin believed the description he gave of it, his taste must have stood alone among his neighbors. Perhaps his falsification to Parliament was not deliberate; it is possible that he was—unlike Governor Belcher, sixteen years earlier—ignorant of the glass trade in his province. A fortune

of thirty thousand pounds was so rare in those days, however, that the governor who was not aware of how it had been amassed in local industry was scarcely fitted for office. When this report was written the Wistarberg factory was not yet in decline. Until the troubles of war

itself crippled business, glass-making flourished at Wistar's works. The factory even survived the revolution though never able thereafter to recuperate. It was closed in 1781 and shortly began to fall into decay. Allowaystown thus paid with disaster her share in the price of American independence.

Seven of Wistar's best craftsmen left the works about the beginning of the Revolution and set up a rival factory some twenty miles away on Mantua Creek in Gloucester county. These were the seven Stanger, or Staenger brothers, Jacob, Solomon, John, Christian, Adam, Francis and Philip. Their product they closely modeled on Wistar's ware. The almost unknown source-book wherein may be found the most authentic record of this second colonial glass works in New Jersey is "Absegami: Annals of Eyren Haven and Atlantic City," by Alfred M. Heston. Here we learn, Vol. I, p. 283 et seq., that

"Upon a tract of timber purchased of Archibald Moffitt, they erected a glass works and operated them until 1780, when they were compelled to make an assignment, on account of the depreciation in the value of Continental money. The unfortunate brothers were sent to debtor's prison at Gloucester, and the next year the property was purchased at sheriff's sale by Colonel Thomas Heston and Thomas Carpenter. Colonel Heston made his residence at the works, which were known for some years as Heston's Glass Works." The house is still owned by his descendants.



Courtesy of the American Art Association
COVERED JAR OF WISTARBERG AMBER GLASS



Courtesy of the American Art Association
WISTARBERG GLASS PITCHER OF DENSE AMBER



Courtesy of the Durand-Ruel Galleries

FLOWERS, BY CLAUDE MONET

DURING HIS LONG LIFE THIS FRENCH PAINTER HAS BEEN DEVOTED TO FLOWERS AS SUBJECTS FOR HIS CANVASES, AS ILLUSTRATED BY THIS EARLY WORK AND, IN HIS RECENT YEARS, BY THE FAMOUS SERIES OF STUDIES OF POND LILIES

MARIO KORBEL AND HIS SCULPTURE

BY AUGUSTA OWEN PATTERSON

THIS ARTIST OF CZECHO-SLOVAKIA SUSTAINS INTEREST BY MAKING HIS FIGURES DECORATIVE AND CHARACTERISTIC IN PROFILE AS WELL AS FROM THE FRONT AND BACK VIEWS

AN artist is simply the instrument through which is expressed the dreams, sorrows, joys and longings of the race from which he springs. That is Mario Korbel's own definition. He believes that the daring of the Americans, as revealed in our modern architecture, and that of the Russians, as interpreted in their painting, sculpture, literature and the art of their theatre, would be impossible to a people living in more limited spaces; that the boldness of such a building as the Hotel Shelton, where the architect starts with a simple pediment and then has the courage to draw a line straight up, almost, to heaven, is the natural development of a race dominating an endless country, where the distances are very large and it is natural to dream in a big way. Behind the vigor and freedom of the Russians he feels, in the same way, the influence of their great rivers, their steppes and their huge spaces. An artist of a smaller country, on the contrary, is in time. His lines are more likely to become small. He concentrates on charm and seductiveness; on the purely pictorial in his art.

Unfortunately, however true Mr. Korbel's estimate may be of our architecture which, having grown from necessity, has taken on an inspirational quality, the same cannot be said of our painting and sculpture, which still bears greater traces of the confines of New England than of our magnificent railroad distances, and pays too sincere a tribute to the fashionable moods which have been and are being feted in Paris, to allow us any pleasant conceit as to any sort of grand gesture in the arts. At present, then, it is the architects of our office

buildings and our newer hotels who are creating respect abroad for American art.

Mario Korbel was born in a little village in Bohemia. He is a traditional artist to the extent that his father would not allow him to follow his own special desire which was to become a sculptor. The reason for the

parental objection was religious; Korbel Pere was a Moravian Brother, which is to say that his views of life were something stricter than those of the most conscientious Quaker. His mother, being a Roman Catholic, was more sympathetic and, with the tact that long dealing with man has given to woman, managed to gain her husband's permission for her son to study decorative and ornamental sculpture, although he was not permitted to go to the Academy and study from the nude. Chafing under these limitations young Korbel, at the age of seventeen, turned his eyes to the new country. He came to America alone and was followed much later by his father.



INTERPRETATION IN MARBLE OF MRS. CHAUNCEY OLCOTT'S HANDS

When he was twenty-three, he went to the Munich Academy to study, then finished in Paris, exhibiting in the salon for the first time in 1909. He returned to America and, after trying without success to get a foothold in New York, went to Chicago where things began to happen slowly. At the Chicago Art Institute he exhibited the work he had brought from Paris and, with the head of a girl, won the Shaffer prize. He then made a monument to the Bohemian patriot, Karl Jonas. In 1911 he was on the jury of the Art Institute and in 1914 he was elected a trustee to the Chicago Society of Artists.

It was in 1913 that Korbel came to New York and had his first exhibition with the late Walter Dean Goldbeck at the Reinhardt Galleries. It was the city's introduction to the two talented young men, Goldbeck being unknown at the time except as a commercial artist. Followed later two more exhibitions in New York, one at the same galleries and the other, which was given with special settings, at the Gorham Galleries. His connection with the Booth family began in 1916 when Mr. Ralph Booth, President of the Detroit Museum, bought the "Andante" and became a patron.

In 1922 Mr. George G. Booth, Mr. Ralph Booth's brother, who does a great deal for the museum, began to develop the gardens of his very large estate at Birmingham, Michigan, and gave Korbel the commission to design the sculpture for the architectural terrace and for the rest of the garden. "Music," and "Dawn" have been completed. The sculptor is now working on "Eve," which is to be in stone, and on the small models of "Morning and Evening." He finds it most practicable to design his figures in America and have the enlarging and casting done by Italian workmen in Paris, where the work is done skilfully and at dramatically less cost. The last year he has practically given up to the "Saint Therese" which Mr. and Mrs. Nicholas Brady commissioned him to do. The first study, in Milanese rose marble, was presented to the Vatican by Mr. and Mrs. Brady last May. The full length figure, in polychrome wood, is for the private chapel on the Brady estate on Long Island. Others will be presented to different churches and cathedrals.

Korbel's commissions in Cuba were the direct result of his activities in behalf of Bohemia during the war. In 1914 when the World War started, the Bohemians, representing the leading country economically in Austria Hungary, realized that the opportunity had come to free themselves from Austrian domination. A Provisional Government was established in Paris, with the famous Professor Masaryk as president; Dr. Milan Stefanik,

the astronomer, as vice-president, and Dr. Edward Benes as secretary. They had practically no money, but much hope and enthusiasm. As America has so large a population of Bohemian and Slovak people, their first efforts were in the United States. Through President Wilson they hoped to get recognition of the Provisional Government and permission from the Allied Govern-

ments to fight as a unit under the Bohemian flag.

In the United States they formed a society, which was composed of artists and intellectual men, for propaganda purposes to acquaint the American people with their ideals and ambitions. This was called the Bohemian Art Society and Mario Korbel was made president. Having been of valuable assistance, through various influential friends, in getting publication through magazine and newspaper sources, Korbel was asked to go to South America to try to obtain recognition for Bohemia in the South American Republics; Dr. Stefanik foresaw that things were



ALMA MATER: MONUMENTAL BRONZE FOR THE HAVANA UNIVERSITY

deadlocked in Europe and that the Allies would be beaten, if the United States did not enter the war. He deemed it wise to have as many friends for his country at the peace table as was possible. Recognition coming almost simultaneously from President Menocal and President Wilson and the certainty that America would enter the war made further efforts in that direction unnecessary. This permitted Korbel to remain in Cuba for two years, during which period he made a portrait of President Menocal and executed the "Alma Mater" which he was commissioned by the Cuban Government to do for the new university at Havana. The university is built in the form of a Greek temple and is set on a hill overlooking Havana. The "Alma Mater" is given a dignified setting in the court. Another souvenir of the sculptor's Havana visit is the fountain which he modeled after his return to the United States for President Menocal's private garden.

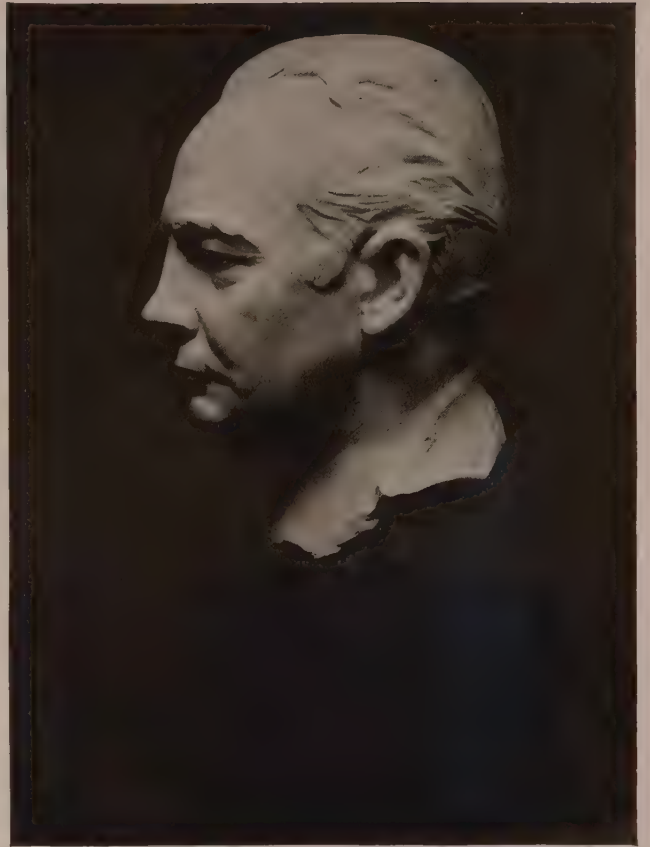
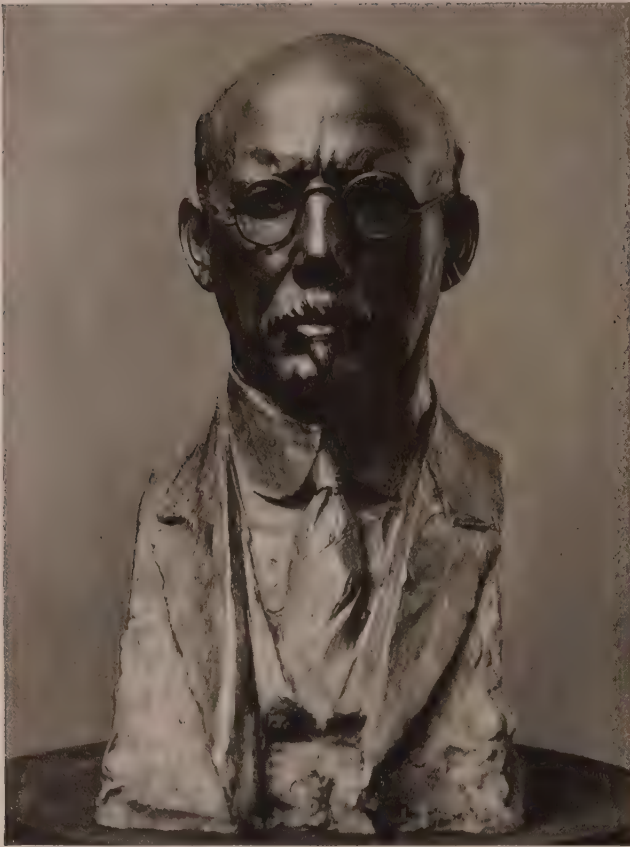
Korbel then returned to Bohemia after an absence of



"ANDANTE" IS ONE OF MARIO KORBEL'S BEST KNOWN WORKS. IT IS REPRESENTED IN THE NEW WING OF THE METROPOLITAN MUSEUM OF ART AND IS ALSO OWNED BY THE CLEVELAND MUSEUM AND MR. RALPH BOOTH OF DETROIT



IN "NIGHT" THE SCULPTOR ACHIEVES BIGGER, RIPER LINES THAN IN ANY OF THE WORK WHICH PRECEDED IT. THE FIGURE ALSO HAS THE GREAT MERIT OF BEING A VERY COMPLETE COMPOSITION FROM ALL POINTS OF VIEW



IN THE PORTRAITS OF MR. GEORGE G. BOOTH, PRESIDENT AND PATRON OF THE DETROIT MUSEUM, AND MR. ALBERT JOSEPH BODKER, ARCHITECT, THE CHARACTERIZATION IS ADMIRABLY ACCOMPLISHED WITHOUT SACRIFICE OF STYLE



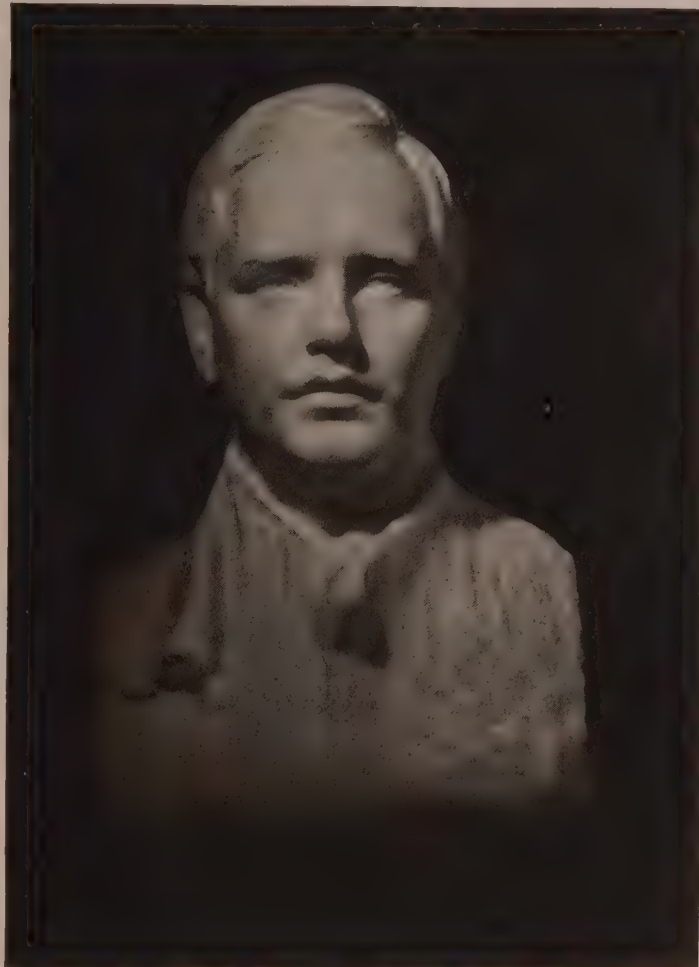
THE SCULPTOR HERE HAS SOLVED SENSITIVELY THE PROBLEM OF PRESERVING THE DELICATE CONTOURS OF CYRIL MCCORMACK, YOUNG SON OF JOHN MCCORMACK, AND THE ADOLESCENT COMELINESS OF WILLIAM LABROT, NEW ORLEANS

twenty years. In Prague he worked for two years, starting on his figures for the gardens of Mr. Brady and Mr. Booth. The keenly realized draperies of "Night" are indicative of the possibilities for serious study which these quiet, older countries offer. Models are cheap. Nobody is in a hurry. One has time to experiment, to try the effect of the human form through dampened draperies, to work out one's personal expression. That is after all what art is: expressing emotion and thought in one's own way. Repetition soon becomes lifeless. Rodin said everything as he, himself, wanted to say it. He was a powerful personality, so the world became over-Rodinised. The result is seen in the distressing examples of our own Academy. Raphael had something new to say as did Michelangelo, Botticelli, Dürer, Rembrandt. The really great primitive emotions come from the peasants; it is their message.

Kobel realizes his own urge toward lyric interpretation. One finds in him, somewhat unexpectedly, an admiration for Aristide Maillol, whom he believes to be a great man. Unexpectedly enough, he has looked upon cubism and not found it wanting, believing that it has done an almost inestimable amount of good in purifying form and ridding art of a certain number of its barnacles. He feels that the fashion for forcing all art and literature into a Zola mood is passing and he finds now, in Europe, a reaction towards the aesthetic conception and the beautiful composition of form. He has more confidence, perhaps, than the native American in the things we shall do in a big way in art. He has a vision of well-planned cities, with handsome streets and spacious squares. Then will come the demand for sculpture and the sculptor, no longer feeling himself practically a useless member of the community, will gain in stature from his consciousness that he is essential. With this new art consciousness will come

patrons who will aid the artist to create a native art, a public which will stand behind American art as the French stand behind theirs. The respect which we pay to the great nations of the past, to the Egyptians, the Babylonians, the Greeks, the Hindus, the Chinese, is due to their artists who represent the symbols of their thought and their civilization.

The "Night" designed for Mr. Brady's garden remains one of Korbel's finest achievements. Here one realizes how he designs, as do the architects, for light and shadow as well as for line. This is a mature figure, with full forms and definite outlines, the whole deliciously languid, opulent with the opulence of sleep and dreams. It is one of the rare instances when one does not resent the draperies because they have so undeniably a beauty of their own, because they are a vital part of the design and because they reveal the meaning of the form beneath them. The sculptor's difficulty is to keep his design moving from all sides. That is his substitute for color. Korbel's success in sustaining such an inter-



PORTRAIT OF JOHN McCORMACK RECENTLY COMPLETED IN MARBLE

est makes his figures decorative and characteristic in profile as well as from the front and back views. In certain of the more youthful figures he achieves a very thin, flower-like outline which he enriches by the slightest possible hint of its development to a more voluptuous contour. This saves these slim, very young figures from that dryness which is found in so much American sculpture.

His capability as a designer as well as a craftsman is quite as well observed in his portrait busts. His bronze head of Mr. George G. Booth has the feeling of the Orient in the concentration which is felt beneath the smoothly decorative contours of the face. In another American type, that of Mr. Albert Joseph Bodker, the architect, he has conveyed an exact impression of a personality very well known to him.

THE RESTORED FARNESE TAZZA

BY ALMA REED

ARTISANS HAVE REPAIRED THIS DISH OF ANTIQUITY, SCULPTURED IN THE ROUND FROM SARDONYX, SO THAT TRACES OF RECENT VANDALISM ARE HARDLY PERCEPTIBLE

WITH Alexander's invasion of India a new era dawned for the glyptic art. Those ancient masterpieces of sardonyx, agate and carnelian—the great regal cameos as well as the famous cups and vases—were inspired by the extraordinary material that Macedonian conquest beyond the Indus brought to the hands of the gem engraver.

By the middle of the third century B. C., as Ptolemaic power reached its zenith and the Indian Empire its farthest outpost, the exploitation of fabulous mines was under way. A century later Ptolemy, the Greco-Egyptian geographer, refers to a mountain of sardonyx, now identified with the prolific yield of the western Broach district, north of Bombay. As though some enchanted treasure chest had suddenly emptied out its precious hoard, stones of rare beauty and immense size began to pour into Alexandria from India. With dazed eyes, the carver of cameo and intaglio beheld a medium worthy of his greater dream born of the world's expanding horizon.

Perhaps in some such rapture of grand-scale creation, the Tazza Farnese was conceived in an Alexandrine workshop. The notable collection of the National Museum of Naples holds no gem more valued than this heirloom of prince and pope. Certainly, it is the largest and finest example antiquity has left us of an homogeneous sardonyx sculptured in the round. Measuring eight inches in diameter and about three in depth, it is cut, as the word "tazza" indicates, in the shape of a cup or shallow bowl. Mineralogical importance, however, does not overshadow its significant place in art, for it ranks as the chief glyptic work that has survived from the epoch of the Ptolemies. The nearest rival of the same period is the Vase of St. Denis, known also as the Cup of the Ptolemies. This sardonyx is preserved in the Cabinet des Medailles of the French Bibliothèque National. Nearly five inches high and a little over five inches in diameter, it is richly decorated with tokens of the cult of Dionysius and attributes of the god in relief.

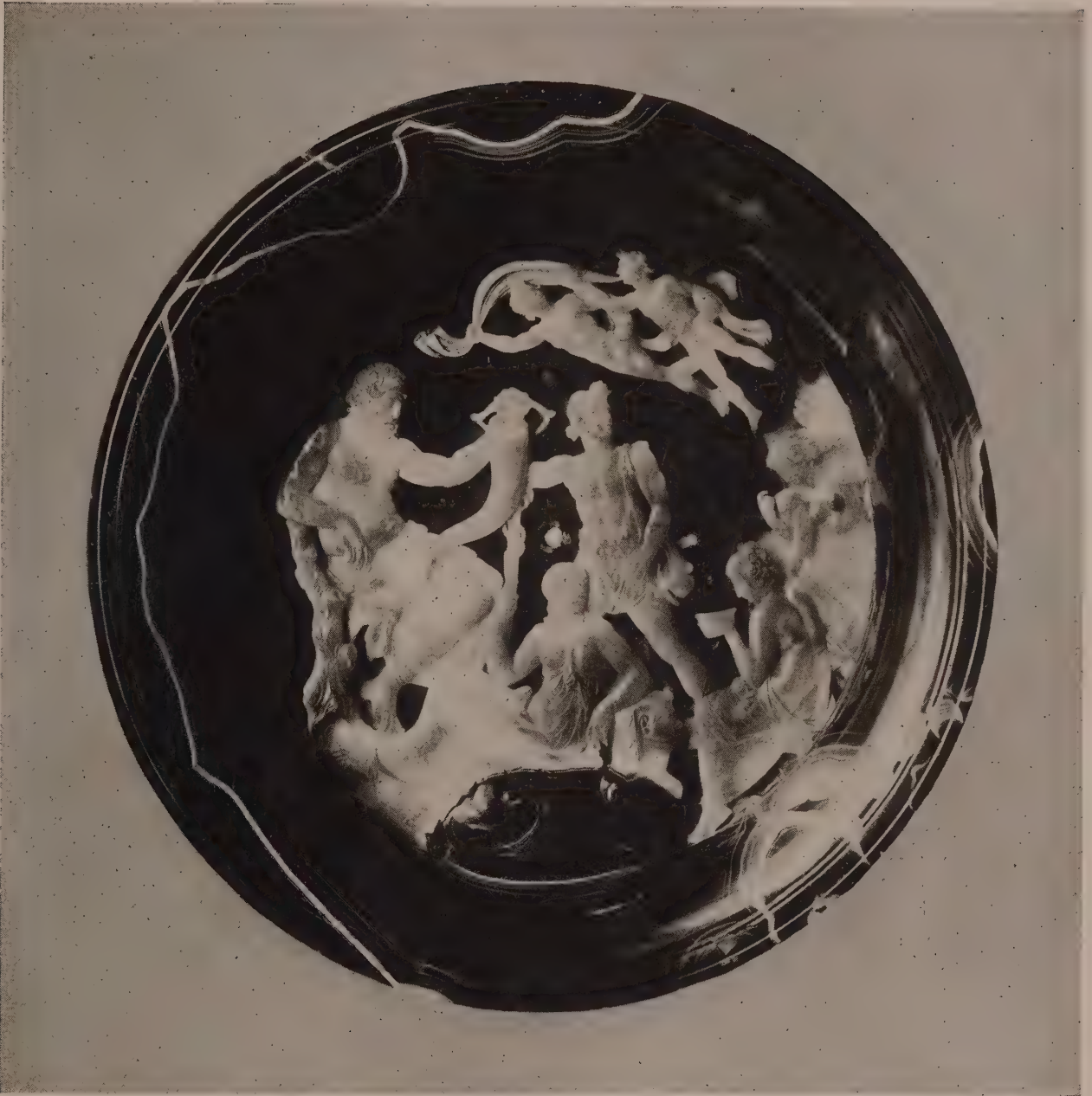
The Tazza Farnese reveals nature in a mood of happy sympathy with the artist's plan. He was as free as though he were working in one of the familiar glass compositions found in Pompeii. The unusual stratification of the stone enabled him to carve both the exterior intaglio and the cameo of the inner surface against a flawless background of golden brown sard. The entire relief is cut from a layer of milk white chalcedony, and fine veins of this mineral occur at the inside edge of the

cup to form a border pattern of remarkable symmetry.

The perfection of the cameo, which legend says was "the goal of Benvenuto Cellini, recently escaped destruction by a narrow margin. In October 1925, art lovers in all lands deplored the tazza's irrevocable loss as a strange story was sent from Naples. Cable dispatches told how a discharged custodian of the Naples Museum, seeking to avenge himself on the officials, broke into the hall of gems in the night. Knowing the great sardonyx to be one of the museum's most prized objects, he singled it out for a frenzied attack with a heavy cane. The tazza was in a glass case and stood as a sole exhibit upon a marble pedestal. An easy target, it crashed to the floor with a few blows. When the Director, Professor A. Maiuri, was summoned to where the ancient treasure lay in several pieces, he held out small hope for its restoration. But the skilled artisans of his staff have been able to repair it so that the traces of the vandalism are hardly perceptible.

The cameo consists of eight figures of exquisite modeling and arrangement. A woman clothed in the Egyptian costume and seated upon a sphinx dominates the lower part of the relief. In the center stands a nude youth carrying devices associated with the productivity of the Earth and Sea—a ploughshare, a sack for sowing grain, and the rudder of a ship. Above, two male figures advance, flying through the air. This group shows the only apparent injury to the tazza, for the lower youth is minus one foot and the toes of the other. His companion is about to blow from a Triton shell trumpet. On the ground recline two young women offering fruit and wine. On the left is the principal figure, a long-bearded old man who sits under a tree and holds the horn of abundance.

The meaning of the scene is not clear. Archaeology gives conflicting interpretations; but it is generally believed that the symbolism relates to Egypt as the Sphinx and the various emblems of agricultural wealth suggest. The favorite theory is that the allegory represents the fertility of the Nile and the figures' different elements that combine to render it an enriching stream for the land of Egypt. The bearded man is identified with Father Nile, the woman on the sphinx with Isis, the youth with Horus, and the maidens with the Horae, or daughters of the Nile. According to another version, the central female figure is Ceres; the youth beside her Triptolemus, who taught mankind the cultivation of the soil; and the old man Bacchus, god of the



EVIDENCE CLEARLY POINTS TO ALEXANDRIA AS THE PLACE OF THE TAZZA'S ORIGIN BUT ITS EARLY HISTORY IS WRAPPED IN OBSCURITY. IT IS NOW IN THE NATIONAL MUSEUM OF NAPLES WHICH HOLDS NO GEM MORE VALUED

vintage. The apotheosis of Alexander the Great or of Ptolemy III have been submitted as possible historical interpretations. The exterior face of the tazza bears a carving of the head of the Medusa upon an aegis. After the manner of Phidias in the Athena Parthenos, the shield is bordered with small serpents that wind in and out of the Gorgone's tresses.

Evidence clearly points to Alexandria as the place of the tazza's origin, but its early history is wrapped in obscurity. No facts are available until 1471 when it came into the possession of Lorenzo di Medici, either by inheritance or purchase from Pope Paul II. The Farnese family of Rome and Parma, whose name the tazza bears, were its next owners and from them it

passed to the Bourbon collection. Finally, with the other treasures of the Crown of Naples, the tazza became the property of the National Museum.

Like nearly all works from the Alexandrine School, the tazza bears certain ear-marks of a dual expression. The architecture and the sculpture that has reached us from the height of Ptolemaic glory, shows what price the Greek artist paid when he drifted away from native simplicities to the monumentality of Egypt, to produce a more magnificent if not so coherent a thing. By the very nature of his medium the gem engraver, perhaps, was less swayed from his old moorings. Besides, his art had encountered an element that was reminiscent of no other influence which might detract.



All photographs courtesy of Lewis and Simmons

IKON OF BRASS IN THE FORM OF A POLYPTYCH; BACKGROUND OF BLUE ENAMEL AND THE FIGURES IN RESERVE

VARIOUS SCHOOLS OF RUSSIAN IKON PAINTING

BY FRANCIS HAMILTON

BYZANTINE, MOSCOW AND STROGANOFF TYPES ARE WELL REPRESENTED IN THIS COLLECTION, WHILE CERTAIN EXAMPLES SHOW GREEK AND ITALIAN INFLUENCE

RUSSIA would seem to furnish the logical provenance for a collection of ikons, but the examples reproduced here, which belong to an extensive group, were assembled by an English connoisseur at whose recent death they have come to New York. The oldest of them go back to the early fifteenth or late fourteenth century, which gives the collection a claim to comprehensiveness, as Russian religious art was not fully formed until the thirteenth century; the early style lived on for several hundred years and an ikon of the fifteenth century may quite possibly perpetuate the earlier manner, for individuality and imagination were not encouraged.

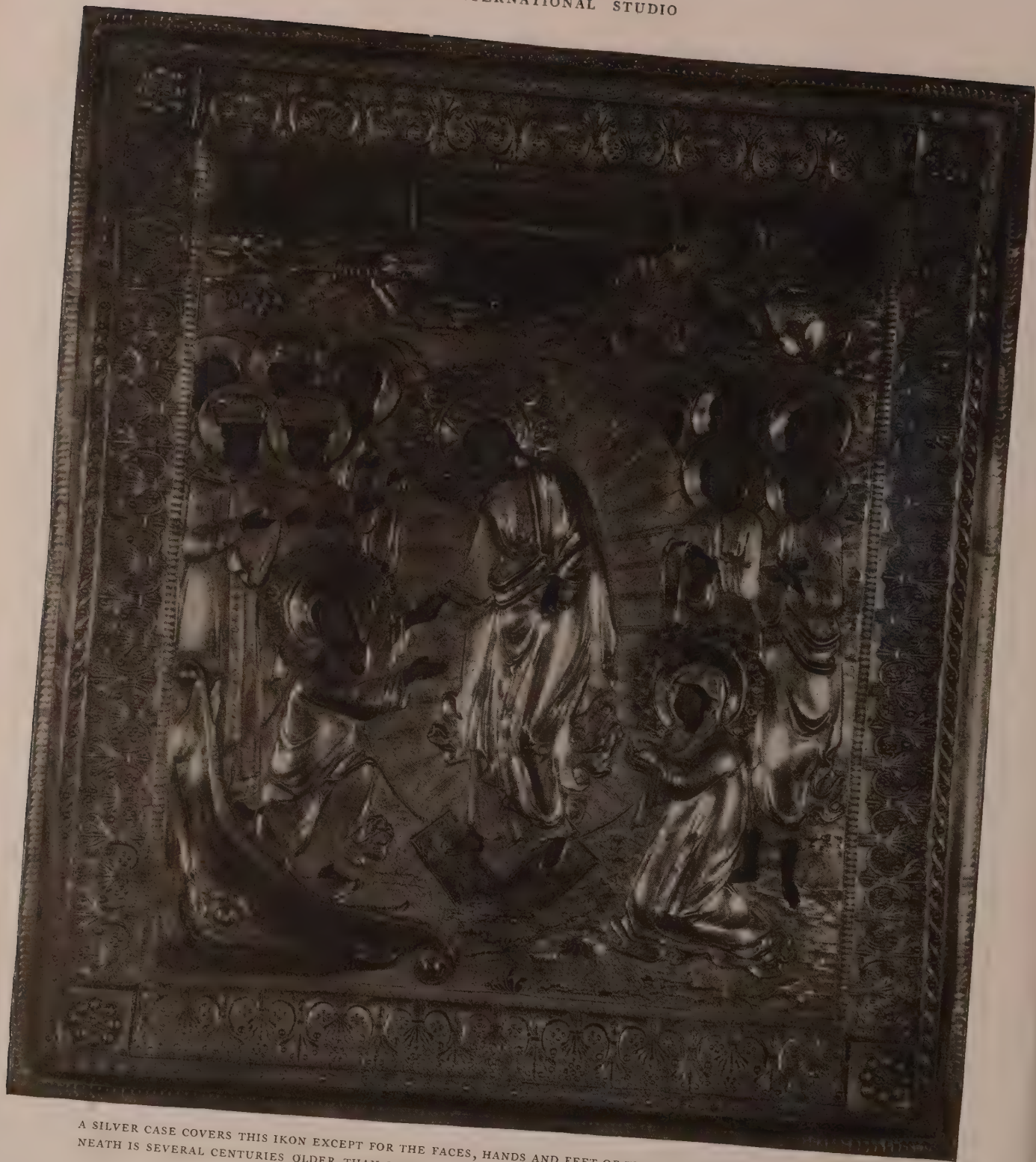
The aloofness of Russia from the rest of Europe was responsible for her accepting Christianity at quite a different time and in quite a different manner from Italy, Gaul or Britain. There were no persecutions of Christians in Russia, no martyrdoms, no slow spreading of the religion up from the common people to the throne. The conversion was entirely in the other direction, having royal sponsoring from the beginning, and the path for it to travel was an easier one. Russia became Christian very much later than the rest of Europe. It was not until the tenth century that the conversion took place. The movement came from within Russia herself and it may have been out of curiosity that envoys were sent to Constantinople to report on the religion of the great Byzantine court. These envoys had been preceded by a

royal lady, Olga, widow of Prince Igor, who had been baptized in Constantinople. Her grandson, Vladimir, prince of Kiev, later sent the mission in question. Its members were so impressed by the magnificence of St. Sophia and the beauty of its service that they were convinced they had seen supernatural wonders. Returning to report to their people, their message was accepted without resistance and spread into the more remote districts with remarkable rapidity. Novgorod was the center of the new religion and the first cathedral was built there in 989.

The ikon, or small and therefore portable religious painting, came into being as the missionary of the new religion. It embodied the new belief in the only form that the people could read, a pictorial one, and formed the advanced missionary of Christianity. In order to tell as much of the story as possible, the groups were small and crowded, although there was no size limitation to be observed rigidly. An ikon could be life size, or it could be of the most minute dimensions. Ikons were not confined to the interior of the church, for they were to do duty outside, serve as a constant reminder and teacher of the new faith. People carried ikons about with them, or hung them in their homes in the place of honor, the corner, and burned sunflower seed oil before them. In the church they hung in various places but particularly on the *iconostas* or screen which separated the sanctuary from the rest of the church. The *iconostas* was originally



EXAMPLE OF THE STROGANOFF SCHOOL, ABOUT 1620. THE STROGANOFF SCHOOL HAD ITS NAME FROM A WEALTHY BURGHER FAMILY WHO PARTICIPATED IN THE DEFEAT OF THE TARTARS IN THE TIME OF IVAN THE TERRIBLE



A SILVER CASE COVERS THIS IKON EXCEPT FOR THE FACES, HANDS AND FEET OF THE FIGURES. THE PAINTING UNDERNEATH IS SEVERAL CENTURIES OLDER THAN THE METAL WHICH WAS ADDED FOR PROTECTION BY LATER DEVOTEES

a rail, but it grew to be a screen extending from floor to ceiling and rows of ikons were hung upon it, sometimes seven deep.

The earliest school of ikon painters was established in the palace of the bishop of Novgorod in the twelfth century. Novgorod, being protected from the Tartar invasions which began in the thirteenth century, continued as a leader in art and the Novgorod school dom-

inated into the fifteenth century. The work of this school had vitality, in spite of the fact that it was founded entirely on the Byzantine art which at that time was in its period of decadence. Yet because the style was grafted upon a new and vigorous root, the result was a distinctive and vigorous art. An example of an ikon which the early Novgorod style might have produced is represented here in the painting of the Virgin and Child



THE IKON ILLUSTRATED ON THE PRECEDING PAGE IS SHOWN HERE WITHOUT THE CASE. IT IS OF THE STROGANOFF SCHOOL, WHOSE STYLE MARKED A RETURN TO THE SPIRIT AND MANNER OF THE EARLIER NOVGOROD SCHOOL

with the elaborate metal haloes. (The metal work was added much later, none of the metal on the pieces in this collection being more than one hundred years old.) This ikon was painted about 1400 and is of the type that had been produced for several centuries. The little fine lines at the corners of the eyes and at the mouth and nose are known as *ojivky*; they are seen too on the joints of the hands and feet of the larger figures. They are also

called "expression marks" and as such show the extent to which conventionalization took hold of the Russian ideal in religious art.

In regard to the metal work, which so often appears on ikons, it is necessary to explain that this was not originally a part of the painting. The practice of enriching the paintings, or perhaps simply protecting them with metal cases or haloes, grew out of several logical

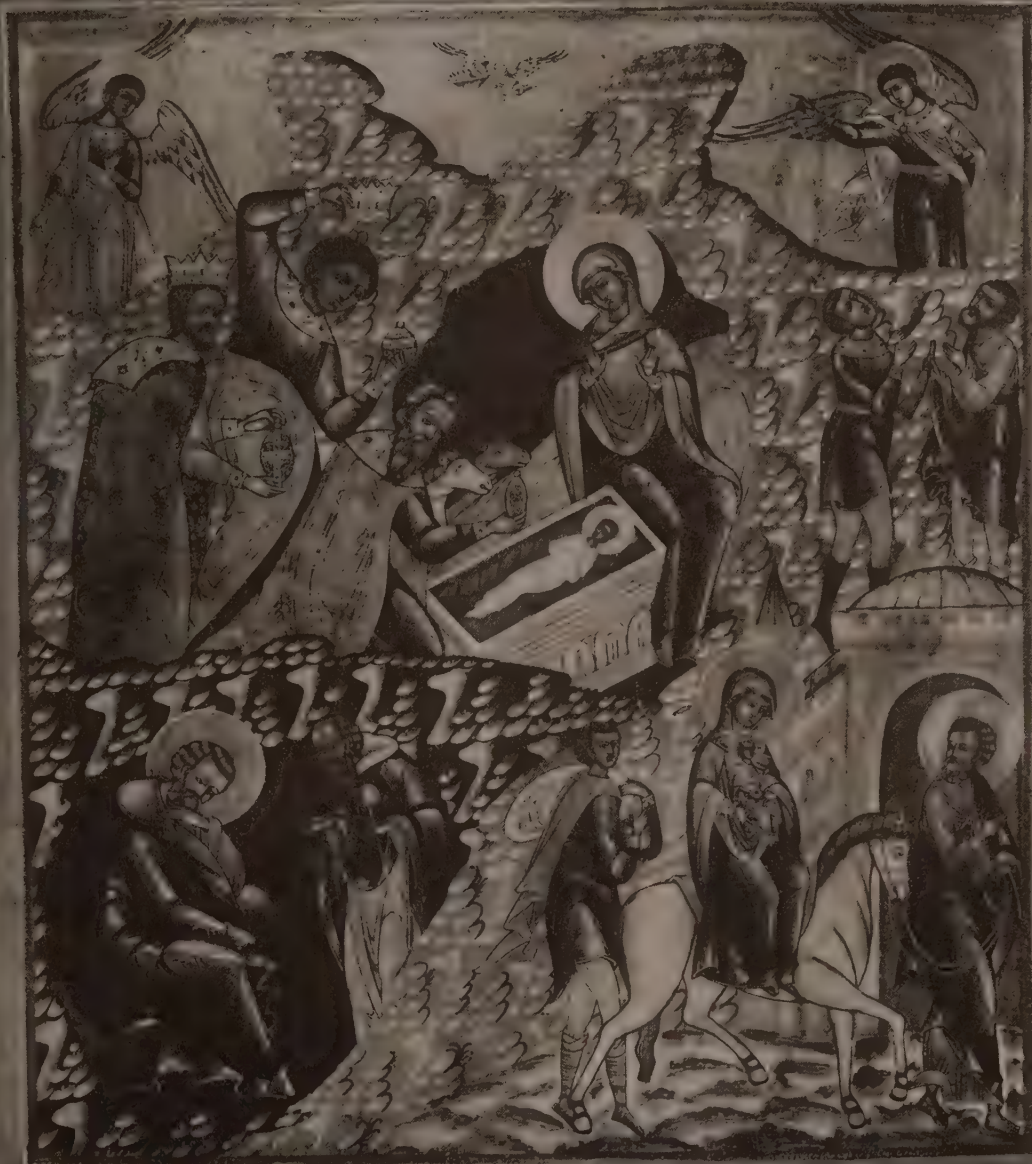


AMONG THE INFLUENCES WHICH FORMED RUSSIA'S RELIGIOUS ART WAS THE GREEK, OF WHICH THIS IS EVIDENCE; THIS IKON WAS PAINTED ABOUT 1550, BUT THE METAL WORK IS NOT ANY OLDER THAN THE PAST CENTURY

causes. It satisfied the wish to express worship and gratitude, creating a symbol of honor. The metal served to protect the painting and also gave some outlet to an urge toward sculpture.

Besides the ikons painted on wood there were portable metal ikons, like the polyptych reproduced, which is of enameled brass. The pale blue enamel that once formed

the background is almost worn away. The metal ikons, however, are not so common as those on wood. In preparing a panel for painting, the background was grooved out a little around the figures of the design and the whole covered with liquid glue and, later, a kind of cement containing alabaster. When this was hard the surface was scraped smooth and polished. On this the



ANOTHER IKON OF THE STROGANOFF SCHOOL. ALTHOUGH THE STYLE BEARING THE NAME OF THE STROGANOFFS ORIGINATED FROM IKONS BEARING THEIR NAMES AS DONORS, IT WAS NOT CONFINED TO A PARTICULAR LOCALITY

design was drawn in Chinese ink, or, if some "pattern" picture were to be copied literally, an impression was simply transferred. This custom was frequently followed, for in ikon painting the chief virtue was the perpetuation of the tradition. Sometimes one artist would do the faces, another the robes, another the landscape or architectural details, but because the canons were so

carefully obeyed the result was not inharmonious. When the painting was complete the surface was covered with a varnish called *alif*.

Besides the Byzantine style, which developed around Novgorod, there was a pure Greek style which came into southern Russia. The churches of Kiev were decorated by artists who had their training in the Greek school. A



A VERY FINE EXAMPLE OF THE BYZANTINE STYLE, PAINTED ABOUT 1400. RUSSIAN RELIGIOUS ART PERPETUATED THE CANONS OF THE BYZANTINE TRADITION WHILE GIVING FORM TO A VIGOROUS AND QUITE HIGHLY INDIVIDUALIZED ART

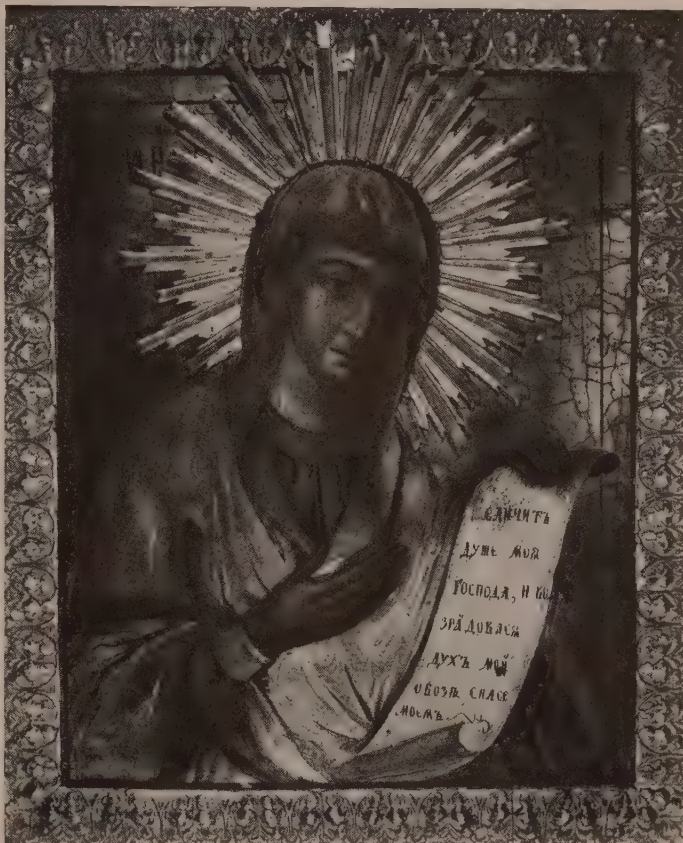
good example is reproduced. The face has the cinnamon brown flesh tones typical of this style. The coloring given to the flesh tones is one distinguishing mark of different types of ikons. The Novgorod style inclined toward yellow, shading to orange, while the Stroganoff school at first employed greenish tints for the faces but this was later given up for a more conventional coloring. The Stroganoff style has its name from a prominent burgher family of the time of Ivan the Terrible. They participated in the re-covering of Siberia from the Tartars and were given concessions there which brought them great wealth. Out of gratitude they made many gifts to the Church and their name as donors is found on many ikons. The style might be called a renaissance of the Novgorod school. As a name for a school, however, "Stroganoff" has been challenged for the style appears in many parts of Russia at about the same time, in regions far from the influence of the Stroganoff family. A "style" of ikon painting resembled certain Chinese systems of painting as the artist could practice any one he pleased. Several of the best Stroganoff painters also were known to be members of the royal or tsarial school. Other schools are confusing to those who do not go deeply into the subject and the names "monastic," "village," "*friajsky* or foreign style" are difficult to attach to the right examples unless one has examined many ikons.

With the fall of Constantinople in 1456 and the establishment of the Metropolitan of Moscow as the head of the Russian Church, Byzantine influence was naturally weakened. The burning of Moscow in 1547 ruined many of the churches and in their reconstruction artists from the provinces as well as foreign countries were summoned to that city, which became the center of the artistic life of Russia. Among those who came to paint were artists from Italy and there is one ikon reproduced which shows a strong Italian influence. This is the one of the Virgin holding a scroll. This face has considerable more tenderness than the typically Russian conception

and she is related to the madonnas of the sixteenth century paintings of Italy. The scroll which she holds has been obviously overpainted at a much later date and by an inferior hand for the Russian characters seem to have been done by an illiterate person.

The close of the sixteenth and the first half of the seventeenth centuries saw various influences brought to bear on Russian art. The Tsar Michael Feodorovich brought Dutch and Scandinavian portrait painters to the court

and his son, Alexis, opened the doors even wider to foreigners. Some of the painters stayed, opened up schools, and their greater naturalism was bound to be absorbed to some extent into the main stream of Russian art. This was also a period in which there was a great deal of interest in ikon painting and the new influences from foreign countries came at a time when the soil was fertile. There was also a resistance to the foreign style from those who saw devotional austerity being lost as the painters became interested in artistic problems. The spirit no longer dominated and the painter had to look



ITALY INFLUENCED THIS SIXTEENTH CENTURY IKON

in two directions at once. In the time of Peter the Great there was a strong effort to revive the old traditional style but art was no longer proof against the cosmopolitanism which prevailed more strongly than ever in his reign.

The "best" period of Russian ikon painting is as different from the rest of European religious art as Russia is herself unlike her neighbors. It has a masculine coldness compared with the tender grace of the late Gothic and Renaissance styles in Italy and France; the Virgin never became so gracious and human as she did in the south of Europe and the Christ child never became the quite human baby of Raphael or Murillo. The faces of the Holy Family, the saints, the fathers of the Church, are alike serious and stern, animated by a high purpose. They are truly of another world and have little in common with the human beings whom they were to inspire through their preoccupation with the spirit.



All photographs courtesy of the Krausbaar Galleries

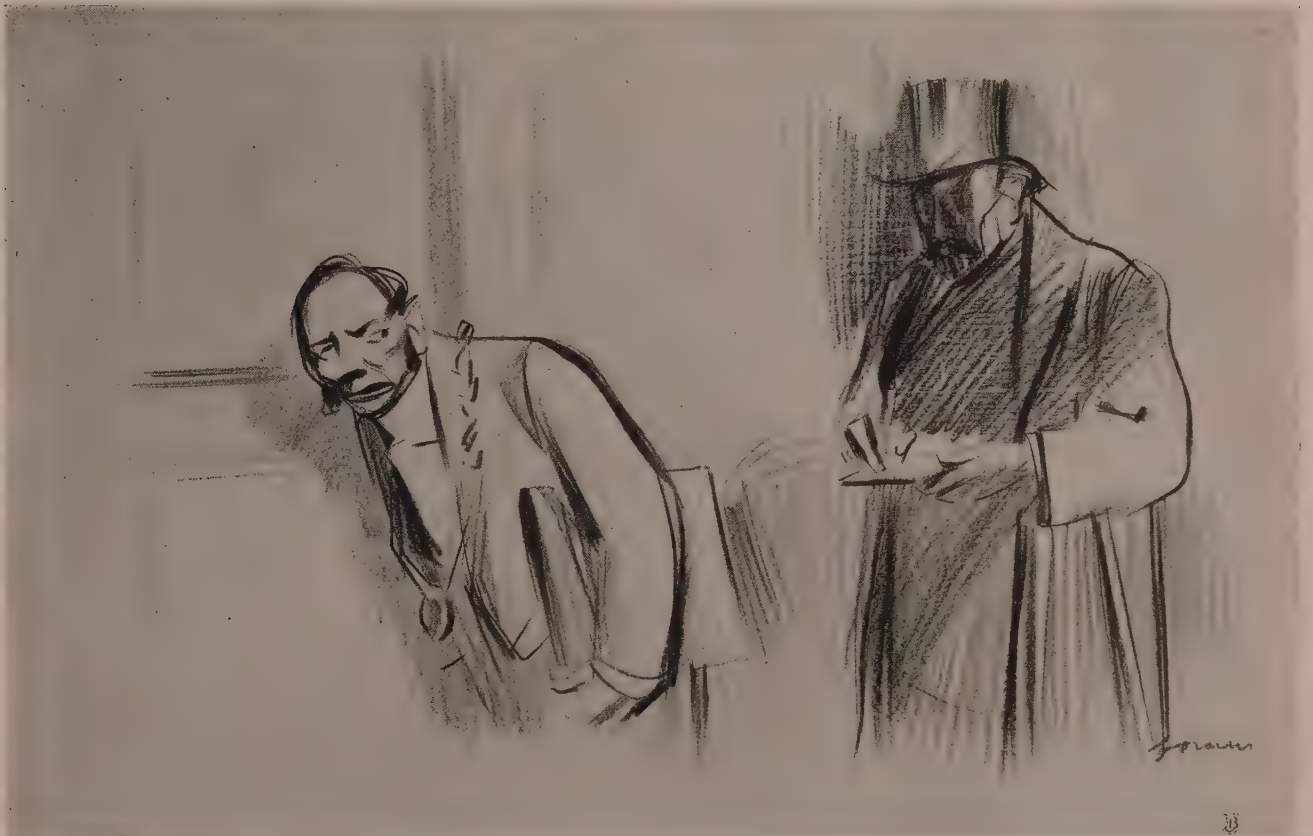
"MEN OF AFFAIRS," A WATER-COLOR, IS ILLUSTRATIVE OF RUTHLESS IRONY WHICH CHARACTERIZES FORAIN'S DRAWINGS

DRAWINGS BY JEAN-LOUIS FORAIN

Until Jean-Louis Forain began in 1909 to issue his several profoundly moving series of etchings and lithographs illustrating Biblical episodes, the life of Christ, and the miracles of Lourdes, his artistic viewpoint had been that of the most worldly Parisian. The ironical character of his wit was at once more direct than that of Constantin Guys and had none of the subtlety of Toulouse-Lautrec, since it never had to be explained to the uninitiated. Forain's pictorial statements of the life of the Paris courts, of Paris café life, of the stage and its greenroom, of the humble folk oppressed and harried by poverty, are frankly harsh and bitter. Campbell Dodgson alludes to these as "satirical cartoons." He had no illusions as to the men figuring in the first three of the categories into which his work fell at that time. And he was as unsparing in his ruthless irony toward them as he was gently piteous to the humble and oppressed poor. All these qualities are to be remarked in the four pictures reproduced on these two pages. The personal absorption of each of the three men in the water-color above is set down with unerring truth. One feels that each of these men is at once pretending to concerted effort while inwardly seeking his own best advantage. And in the woman, probably a secretary, Forain indicates plainly her complete realization and understanding of the falsities and shallownesses of masculine pretense. In the café scene entitled "Projets d'avenir" and, more particularly, in "Behind the Scenes," we see pictorial repetitions of countless such scenes in French fiction. They evoke memories of Balzac, Paul de Koch, Daudet; only here we catch the note instantly without the effort of reading the text. It is a sinister note, one repeated with no gloss of sentiment, however, in "The Reporter." And it is important in relation to Forain's career, since it is so wholly representative of his viewpoint and art before he began to be interested in his later religious subjects



FORAIN'S TECHNIQUE, IN ITS BROAD ASSURED STROKES WITH FINELY CONTROLLED LINE, IS COMPLETELY EXPRESSED IN THESE TWO DRAWINGS ENTITLED "PROJETS D'AVENIR" (AT THE LEFT) AND "BEHIND THE SCENES" (AT THE RIGHT)



THE SINISTER NOTE PERVAING FORAIN'S WORK IN THIS SATIRICAL PHASE OF HIS CAREER IS AS STRIKING AND AS DARING IN THIS DRAWING, "THE REPORTER," AS IS HIS MARVELOUS PRECISION AS A DRAUGHTSMAN

TANKARDS: ARISTOCRATS OF SILVER ART

BY EDWARD WENHAM

THE ULTIMATE SOURCE OF ALL BEAUTY IN SILVER CRAFT IS IN THE INNATE ARTISTRY OF THE CRAFTSMAN WHEN IT APPEARS UNHAMPERED BY CONVENTIONALISM

A retrospective survey of the historical evolution of silver craft reveals a continuous procession of varying influences, which directed the art; but primarily the manners and customs of our ancestors introduced many changing styles, the while they caused an increase in domestic silver utensils.

One period would see the introduction of a new article brought into daily use, only to become discarded at a later date. Frequently a process of gradual develop-

city conduits. Later, when these became smaller, they were the drinking vessels of the time, retaining the name of their larger prototype. Prior to mediaeval times, many various types of vessels were used to hold liquids and these dated from the beginning of the brutal stages of the development of man.

In the sixteenth century the wooden mugs were replaced by the capacious waxed leather "Black Jack" very few of which have survived owing to their perish-



Courtesy of Howard and Company

THE QUEEN ANNE TANKARD SHOWS THE BEAUTY OF CHASING, OCCASIONALLY SEEN ON SILVER OF THAT PERIOD. THE PLAIN ONE ILLUSTRATES THE SLIGHTLY TAPERING BODY AND DOMICAL LID MADE IN THE REIGN OF GEORGE THE THIRD

ment from some former, oftentimes crude vessel, to a thing of beauty, accounts for many of the examples, which although not in use at the present time, may be seen in collections.

One such vessel, at one time important among the silver of every house of consequence, is the silver tankard, the acquisition of a representative collection of which is an accomplishment upon which any collector may be congratulated. Even the derivation of the name of these massive vessels, which the old silversmiths wrought with so much grace of line and delicacy, is not without interest, for until the middle ages the word "tankard" implied the clumsy hollowed log, bound with iron, in which water was carried from the

ableness. These were followed by the mazer-bowl, a shallow bowl of maple wood enriched by deep silver rims, while a few years later the silver beaker made its appearance. Of these latter many types are still in existence, and although not without beauty, they lack much of the charm of other early silver. Certain it is they fail to compare even with the first silver tankard, which seems to have made its appearance during the reign of Edward the sixth, and was an adaption from the mediaeval bottle-shaped flagon. Few collectors, however, number among their specimens examples of this early type which were frequently engraved with interlaced strapwork, although there is a small tankard of this flagon shape, bearing the London hall mark of



From the collection of Francis P. Garvan



Courtesy of the Gorham Company

NEW YORK TANKARDS FOLLOW DUTCH TRADITIONS. THE FLAT-TOPPED TANKARD IS BY PETER GOELET (1701-1730). THE ENGRAVED SPECIMEN IS EIGHTEENTH CENTURY. THE ONE WITH LION THUMB-PIECE IS EARLY NINETEENTH CENTURY

1548, formerly in the collection of Lord Swaythling.

Within a short period many types of these old drinking vessels were produced, among them the style, usually known as the Elizabethan, which was cylindrical with a domical cover. The decoration, which frequently took the form of embossed masks and fruit, is, in some cases, somewhat coarsely executed, the craftsmen not having attained that beauty of design which is so marked in many works of a few years later.

Between this time and the latter part of the reign of Charles I tankards varied both in shape and style of decoration. Thus we find in the collection at Trinity Hall, Cambridge, another type of the Elizabethan period, circular in form, slightly concaved, enriched

with arabesque work and large rosettes, the thumb piece being a voluted scroll while the cover is a low dome. Only four years later, in 1574, the English silversmiths adopted the form of the European cylindrical tankard, the embossed decorations frequently being cruciform leaves and pellets.

The beginning of the reign of James I saw a reversion to the globular body, copiously embellished with conventional designs, in which sea monsters appear. Shortly before the institution of the Commonwealth, however, tankards assumed the shorter and more simple form, nor was there any period which exceeded in beauty the unadorned purity of design which obtained throughout the latter part of the sixteenth and the seventeenth centuries. The capacious but simple type



Courtesy of the Metropolitan Museum of Art



Courtesy of Ebrich Galleries

TANKARDS OF NORTHERN EUROPE, LIKE THOSE OF GERMAN GUILDS, ASSUMED MASSIVE PROPORTIONS. THEY WERE MORE OFTEN MADE OF PEWTER, CHASED WITH A CONVENTIONAL DESIGN AND DECORATED WITH SPIRAL FLUTING

of tankard, which was the work of the craftsmen of that period, was probably evolved from the Dutch designs, and the early American silversmiths exhibit this influence in the tankards made by them during the early eighteenth century and reproduced here.

Although the English took possession of New Amsterdam in 1644, the majority of the population remained Dutch until many years later and the older traditions were retained. This is evidenced by the simplicity of the early New York silver, much of which displays an individuality of form and other characteristics by which it may be readily distinguished. With few exceptions the craftsmen of New York, fashioned on the lines dictated by their conservatism and, leaning toward the original designs of the flat-topped plain tankard, ignored the modes prevailing in Europe. Nor did these old silversmiths accept any innovations until well in the eighteenth century. Not so, however, with the New England craftsmen with whom the flat-topped tankard only remained popular for a short period, giving way to the new types as they were introduced.

While Peter Van Dyck was probably the foremost silversmith, works by Van de Spiegel, Boelen, Hendricks, Ten Eyck, and many others, exemplify the manner in which early American silversmithing was developed. In American tankards the decorative value of coins and medals was recognized and these were frequently applied to the lids and ends of the handles. Other ornamentation took the form of garlands in which a coat of arms or monogram was engraved. A pronounced characteristic of Van Dyck's tankards was the elaborate style of the handles, while both he and other makers adopted devices to strengthen the grip which, when the weight of the full vessel and at times unsteady hand is considered, was a wise pre-

caution. Another distinguishing mark of the New Amsterdam craftsmen was the shaped border often added to the base moulding of the tankard.

It may be truly said of the early American silversmith that while he sought perfection of workmanship to insure durability, he contrived to attain this without undue massiveness. He preferred grace of design and proportion rather than fantastical decoration. In fact much of the simplicity of early Colonial works approaches the austerity which prevailed in England during the days of Oliver Cromwell. This applies equally to early architecture and domestic furniture reflecting, as it undoubtedly does, the unconscious repugnance of our ancestors to the bizarre.

The popularity of the tankard only obtained in the Northern countries of Europe, these drinking vessels being unsuitable in the Latin countries where wine was the popular beverage. Contemporaneously with the silver tankards various types of mugs were produced, to which in some cases handles were fitted. For the use of the more humble, tankards were fashioned in pewter, frequently designed from the pattern of the silver article. In most cases, however, the pewter prototypes were more often large mugs, and these are still



Courtesy of Crichton and Company, Ltd.
SEVENTEENTH CENTURY PEG TANKARD BY JOHN PLUMMER



YORK ASSAY OFFICE MARK FROM PEG TANKARD ABOVE

used in many of the old taverns, some of them being fitted with glass bottoms to allow the drinker to see that his beer is free from sediment.

To the inside of many of both the plebeian pewter and the aristocratic silver tankards, a vertical row of studs was fitted at certain distances to indicate the quantity of liquor they contained. These were known as "peg tankards." A specimen of this type with six studs, made by John Plummer of York in 1657, is now in the collection of Mr. J. Pierpont Morgan, and was exhibited at the Society of Antiquaries some years ago.

MAX KUEHNE'S FURNITURE IN GESSO

BY HORACE WESLEY OTT

THIS ARTIST, WHO HAS MADE HIS REPUTATION IN LANDSCAPE PAINTING, HAS FOUND A NEW INTEREST WHICH IS EQUALLY COMPELLING

MAX KUEHNE as a landscape painter is sufficiently well known to make any introductory account of his attainments seem little less than effrontery. His paintings of the American scene and of old Spain have been exhibited both in America and abroad at various times during the last ten years. Especially in his later canvases Mr. Kuehne has set forth the austerity of the Spanish landscape, the violence of the hot midsummer sun, with a vitality and easy vigor of execution which place him well in the front rank of contemporary landscape painters. Hence the recent exhibit at the Art Center of furniture in gesso by this artist must have come as a surprise even to the most optimistic of his followers who had not expected an art, however fecund, to go so far afield. Mr. Kuehne's achievements in his new medium will doubtless add luster to his reputation as an artist of individuality and imagination.

In a country where artistic endeavor is in no danger of being excessively pampered we are accustomed to occasional abortive manifestations of the creative impulse. Especially for individuals with inadequate opportunity for self-expression these flights into the impractical serve as a salutary escape from the monotony of their daily round. For the most part we casually dismiss them as hobbies; only in very rare instances are they to be taken seriously. To the artist we concede the same right to indulge in innocuous pastimes, provided they are never for a moment permitted to interfere with more important pursuits. Unfortunately for our love of pigeonholing, however, Mr. Kuehne's gesso cannot be quite so neatly disposed of. In his own estimation it stands on a par with his art as a landscape painter; in no way does he consider it less worthy of his effort. By the

excellence of his accomplishments both as a painter and craftsman, he reveals once more the truth that outstanding ability is seldom limited in its forms of expression.

Strangely enough, the picture frame is the rather prosaic link between Mr. Kuehne's gesso furniture and his landscape painting. About ten years ago, dissatisfied

with the stock mouldings which he was forced to use on his pictures, he decided to try his hand at making what should seem to him an appropriate frame. After some experimentation with gesso he finally hit upon a composition which, applied numerous times on the wood, formed a hard porous surface. When the gesso was engraved, the pattern laid on in gold and silver, and the whole lacquered, he found that he had achieved a frame, beautiful in itself, and at the same time an integral part of the picture.

Still, however, he persisted. He incised the gesso as before, but this time he applied color against a background of gold and silver. The frame was even lovelier than before, possessing the depth of color and intricacy of pattern of the finest old enamel, but when the picture was inserted, it was found that the frame completely dominated the landscape it inclosed. Once and for all he discarded the colored frame, but the experiment had enabled him to see the possibilities of the decoration, provided it were used where it might legitimately predominate. Mr. Kuehne's furniture, all of it made during the last five years, stands as varied and beautiful evidence of his discrimination and taste in realizing to the utmost its potentialities.

There is nothing novel in Mr. Kuehne's employment of gesso. Unlike certain old cabinet-makers, he does not



All photographs courtesy of the Art Alliance

THIS CHEST IS ONE OF MR. KUEHNE'S FINEST ACHIEVEMENTS



THE INTRICATE WORKMANSHIP AND ELABORATE DESIGN OF THIS SCREEN SHOW THE REMARKABLE POSSIBILITIES OF DECORATION IN GESSO. MR. KUEHNE CONSTRUCTS IN HIS OWN STUDIO ALL THE FURNITURE HE USES FOR HIS WORK

attempt to obtain effects by moulding the composition to simulate carvings or bas-relief. On much of the old Venetian furniture which has come down to us to-day, gesso, as in this artist's work, serves solely as a base for the application of design. Furthermore, modern cabinet-makers, especially those on the Continent, are constantly sending us furniture upon which gesso has been used exactly as he uses it. All of which is important only in so far as it shows that we must look elsewhere than to his materials to account for the merit of Mr. Kuehne's cabinetry.

Nor is Mr. Kuehne's furniture distinctive by virtue of any originality of line. We might almost have predicted that being interested primarily in design, he would make it his first requirement that the piece offer adequate

opportunity for decoration rather than that it be a complete department from precedent. This is true, and he has in every instance been content to retrace the past, requiring only that his model be excellent in line and that it possess large flat surfaces. And so we find that one of his beds recalls Venice and the eighteenth century craftsmen, another obviously owes its inspiration to that of Marie Antoinette in the Petit Trianon, while perhaps his loveliest table is of the Colonial tilt top variety. Yet it would not be quite true to say that when Mr. Kuehne is designing a piece of furniture he consciously and conscientiously sets out to copy, down to the minutest detail, some historical prototype. He merely admits that, whereas he is not a student of historical periods, his familiarity with the finest old collections



A PANELED CABINET WHICH SHOWS AGAIN THE NICE ATTENTION TO DETAIL CHARACTERISTIC OF THIS ARTIST. THE TWO CUPIDS DANGLING CORDS FROM ON HIGH IN THE FACES OF EAGER HOUNDS ARE PARTICULARLY DELIGHTFUL

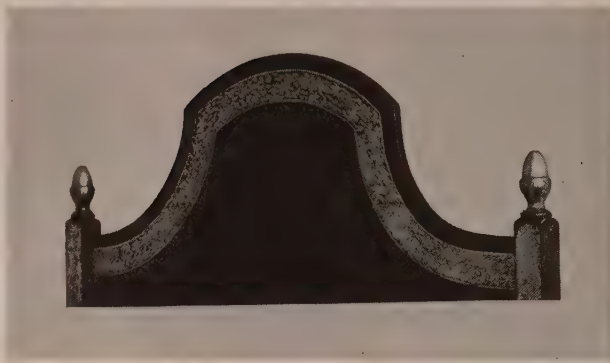
abroad undoubtedly determines the trend of his ideas, and that, without shame, he follows the line of least resistance and speaks in terms of the past.

It is Mr. Kuehne's highly individualistic art as a designer and colorist which makes his work unique. The imaginativeness of the design and the charm of the color first impress you as you look at his gesso, and they remain the final vivid memory when you think of it in retrospect. Yet even here we cannot ignore certain tiresome qualifications. In and by itself his design is not

original, being inspired by Persian miniatures of the seventeenth and eighteenth century. Nor can it be said that he possesses some magical power in the mixture of his pigments. But, like any creative artist deserving of the name, he cannot lay his hand on the heritage of the past without transforming it into something personal and self-expressive. Finding new meaning in old things, re-discovering the past and giving it out in terms of individual endowment is all that any artist can aspire to do in his chosen art.

Mr. Kuehne's studio is also his workroom, for in it he constructs as well as decorates his furniture. At the outset he designed the forms and entrusted the actual work of execution to others. But, either because his working drawings were not followed to the letter, or because they did not translate his ideas into a comprehensible language, he was never able to use the finished pieces as they came from the cabinet-maker. To-day he has evolved a delightfully impractical method which, nevertheless, possesses the happy virtue of working. On the bare wood he sketches the outline of, say, the headboard of a Venetian bed, and then proceeds to erase or otherwise alter the design until it pleases him. As the work progresses, if further changes seem advisable, he does not hesitate to make them.

There are additional reasons why he prefers to construct the furniture himself. A prerequisite to the application of the gesso composition is that the wood be so well seasoned that all possibility of shrinkage or expansion has been eliminated. Obviously, if the wood were to



A HEADBOARD WITH BORDER DECORATION IN GESSO

contract beneath the gesso coating, the latter, deprived of its base, would surround it like a brittle shell and eventually crack. Swelling would be equally disastrous to the finished exterior. Mr. Kuehne experienced both difficulties in the furniture made for him by other cabinet-makers. The wood which he now uses is so thor-

oughly dried that no piece of his own construction has ever been known to crack.

The actual steps in the process by which he builds up his gesso need not long detain us. Upon the bare wood he spreads the composition, allows it to dry, and rubs it smooth. Sometimes as many as eight coats are required to insure a suitable working base. During the early days of experimentation he found that, probably because of defective glue, the gesso failed to adhere. To-day, so proficient has he become in the technical side of the work, he rarely finds its application troublesome. The piece is then engraved, and the design brought out in color, with occasional motifs in gold and silver, against a contrasting painted background.



MR. KUEHNE MAKES NO ATTEMPT AT ORIGINALITY IN THE STYLE OF HIS FURNITURE AND REQUIRES ONLY THAT HIS MODEL BE EXCELLENT IN LINE AND POSSESS LARGE FLAT SURFACES WITH ADEQUATE OPPORTUNITY FOR DECORATION

All work in color is invariably done in tempera, a medium which serves his purpose as could no other. A prejudice against it overlooks completely the fact that for quality and purity of color it has no equal. As for permanency, it readily becomes incorporated with the porous gesso and after the final lacquering the resultant surface is sufficiently durable to satisfy the most exacting. The actual application of the color is the most critical step in the procedure, for once the gesso has absorbed it, there is no possibility of alteration. Finally, the surface is given three coats of lacquer, the last a dull one which removes the inappropriate gloss. We should add that all other decorations are in gold or silver leaf which Mr. Kuehne applies with a water size.

Mr. Kuehne's furniture reveals a pleasing variety both in range of objects and in decorative treatment. It is interesting to see how without exception he has given the painted surface the same consideration previously accorded his landscapes in oil. Invariably the pieces resolve themselves into decorative panels, set off with suitable mouldings in antique silver and gold. Occasionally, where the surface makes scenic decoration possible, Mr. Kuehne disregards repetition and balance as artistic necessities and adopts an unconventional treatment. But no matter what the arrangement may be, the design springs from such fertility of imagination that the general effect is one of delightful mystery.

The motifs to be found in Mr. Kuehne's gesso are as inexhaustible as Persian art itself. Animals figure prominently with dogs, leopards, deer, and innumerable birds mingling as they might in paradise. Floral designs serve on several of his most successful pieces; frequently the urn appears worked out in silver and gold. Nor is he, at times, averse to humor, as can be seen in the paneled cabinet with the two worldly-wise cupids dangling tassels from on high in the faces of eager hounds. We

should like to add that he is especially fond of a lustrous shade of coral pink and a soft blue which he uses as background colors. Since Mr. Kuehne, however, is never done with experimentation, he will undoubtedly in his future work contradict our assertion by adopting a new set of favorites.

Before so much that is virile and courageous in the art

of the present, we hesitate to say anything which may be construed as derogatory. We have already made passing mention of those half furtive attempts at creative expression which serve to inject color into the drab lives of the artistically stunted. At times we wonder if even the acknowledged art of to-day entirely escapes the suggestion of being likewise a little frail, a little scant and undernourished. Many of the elements of greatness are indubitably present, but in an age which does not regard art as an essential they fail to attain maturity. For if the past has taught us one thing surely it is that only where the artist is made to feel that his place is secure and unchallengeable can he carry his talents



THIS DECORATION IS MORE AUSTERE BUT EQUALLY EFFECTIVE

to their potential heights. It is here that we in America fail quite disastrously. Our artists, despairing of encouragement from an inappreciative society, with fine disdain turn inward for their consolation, with the result that their art, true to themselves alone, is never colored by the age in which they live. And so it happens that each of them is an isolated example of genius, genius stranded, left high and dry by our indifference.

It is men like Max Kuehne, in whom so much that is promising and hopeful is centered, that a civilization more farsighted than our own would have rightly considered their pride and their obligation.

There is in his work a dignity and sincerity of expression which is characteristic of the honest craftsman and artist. He makes no strained attempt at the unusual and sensational in his decorations.

JOSEPH STELLA'S ART IN RETROSPECT

BY HELENA LORENZ WILLIAMS

A PAINTER WHO HAS HARMONIZED IN HIS DECORATIVE PAINTINGS THE TRADITIONS OF HIS NATIVE ITALY WITH THE LATER DEVELOPMENT OF CONTEMPORARY ART IN AMERICA

A NATIVE of laughing, beauty-bearing Italy, yet touched with the towering vastness and material splendor that is New York; a disciple of Cezanne, but one of the humblest at the shrine of Michaelangelo; a lover of the exotic, who reveres the restraint, the simple perfection of Egyptian design, and who yet is thrilled by the blazing shout of Coney Island. Such is Joseph Stella.

It is with hesitancy nowadays that one uses the term "decorative" when speaking of the work of a creative artist. For during recent years decorative painting has developed into an abused occupation for the copyist and the dilettante. To the average layman it is defined by stenciled lamp shades, grotesque batiks and copied period paintings. One thinks of "repressed" young people expressing themselves on confectioner's boxes and painted toys. In the mind of Joseph Stella, however, decoration spells color and composition developed in harmony with the proportions, lines and purpose of a specific building. It was thus that Rafael and Michaelangelo worked under the patronage of popes and princes and achieved their masterpieces. To be sure, in our more efficient, democratic civilization, the wall painting has practically disappeared and the easel picture has come to be the fashion. People no longer live in vast palaces, but in compact apartments; and the multitude that lays claim to education, prosperity and equality desires to surround itself with art. Yet this artist creates his paintings for and in the houses which they are to occupy. He believes a picture should be so much a part of the wall it covers that the place would be a void without it; and he works

in close sympathy with the architects. To illustrate his point of view he explains that "architecture is like goblet containing wine and sculpture and painting are the wine that glows through the glass."

The characteristics of Joseph Stella's work are luxurious color, precision of line, and imaginative, exuberant composition. Combined with a scientific knowledge of floral and anatomical structure, he possesses the ability to express it in shapes of exquisite grace and charm. To him a feather in a bird's wing is as complete a picture in itself as a finished painting, and consequently he gives to it the attention merited by a detail that is to be part of the perfect whole. Aristocracy is the mark of the women who appear upon his canvases. They have chiseled features; slender, vase-like bodies, and the grace and intellectual quality reminiscent of Botticelli.

Stella was born in Muro Locano, an ancient little town in the south of Italy. As a child he played among rugged mountains outlined against a wide blue sky, and these instilled in him

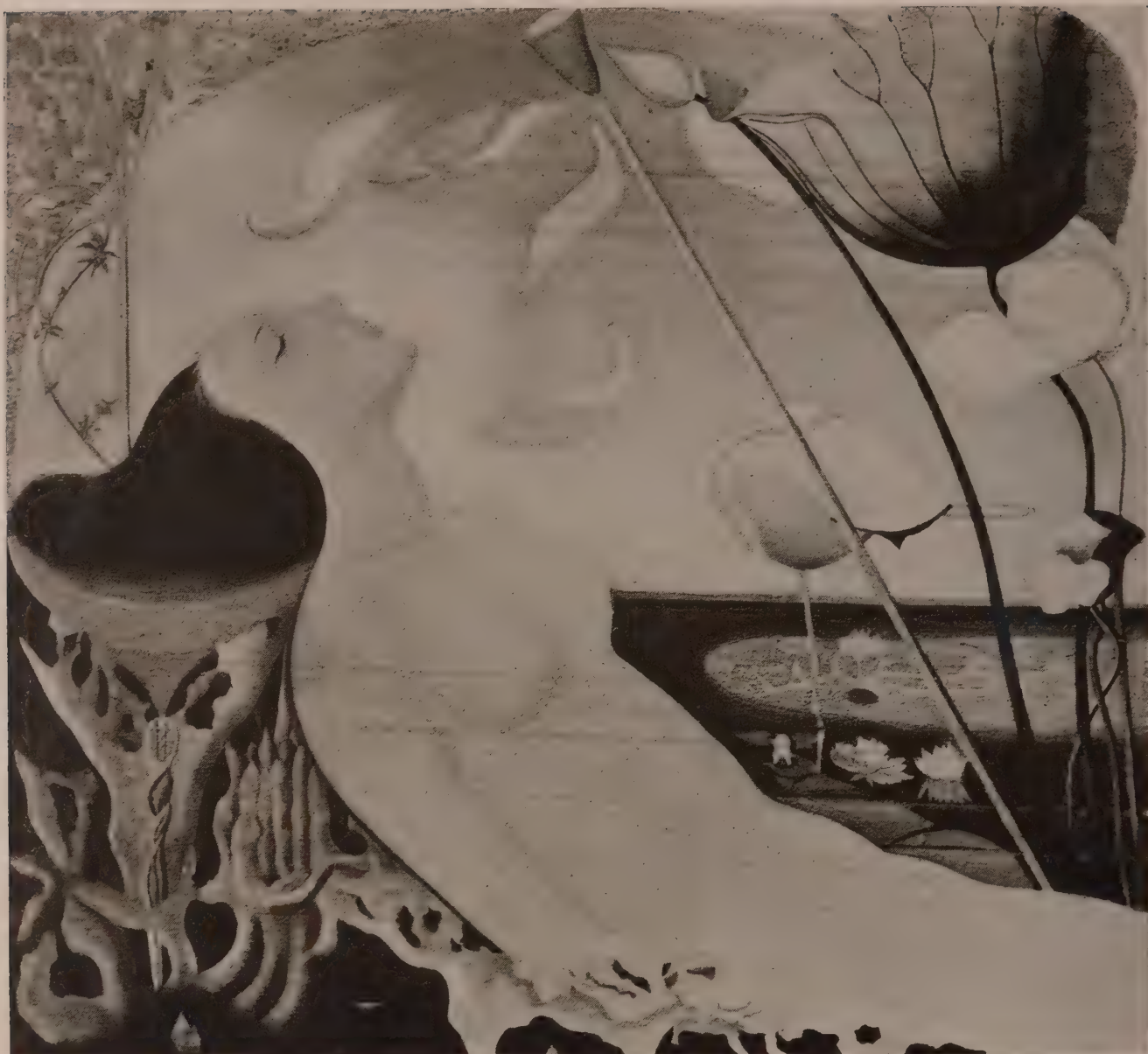


All photographs courtesy of F. Valentine Dudensing
THIS PANEL IS CALLED THE "WHITE HERON"

the love for opal dawns and golden light. When still a very small boy, he began to have flashing visions of beautiful forms of graceful flowers and brilliant color, always on an immense scale covering large areas. He was unable to record these at the time, for he possessed neither brushes or colors. His father, a practical-minded lawyer, sternly regarded painting as too wasteful and unremunerative a pastime to be taken seriously. Yet, when the picturesque peasants of the neighborhood consulted with Stella père, and all sat busily talking in a corner, the boy managed to make hasty sketches of



THE CHARACTERISTICS OF JOSEPH STELLA'S WORK ARE LUXURIOUS COLOR, PRECISION OF LINE AND IMAGINATIVE, EXUBERANT COMPOSITION COMBINED WITH A SCIENTIFIC KNOWLEDGE OF FLORAL AND ANATOMICAL STRUCTURE. ARISTOCRACY IS THE MARK OF THE WOMEN WHO APPEAR UPON HIS CANVASES. AS THIS PORTRAIT SHOWS, THEY HAVE CHISELED FEATURES AND INTELLECTUAL QUALITY REMINISCENT OF BOTTICELLI



RESTRAINT, IN THE SENSE OF ORDER AND NOT THE ELIMINATION OF DETAIL, IS THE QUALITY WHICH COMES TO THE FORE IN STELLA'S RECENT WORK OUT OF WHICH GREW LUXURIOUS DECORATIONS SUCH AS THIS PANEL OF "UNDINE"

them on sheets of wrapping paper with bits of coal or anything else that would make a mark.

When he was old enough, he was obliged to follow a course of academic study that had been mapped out for him by his father. When he finished high school, at seventeen, he decided to forego further textbook learning and came to America in the hope that his brother would let him study painting in New York. Thus he reversed the usual procedure of young artists, deserting the fountain-heads of art to look for inspiration in the commercial metropolis of the New World. He began by sketching hoboos in the public parks and libraries; types, facial expressions, and picturesque clothes fascinated him. He always worked from life, often spending hours on a single line made by a wrinkle on a down-and-outer's face. That, he says, gave him a grasp of patience.

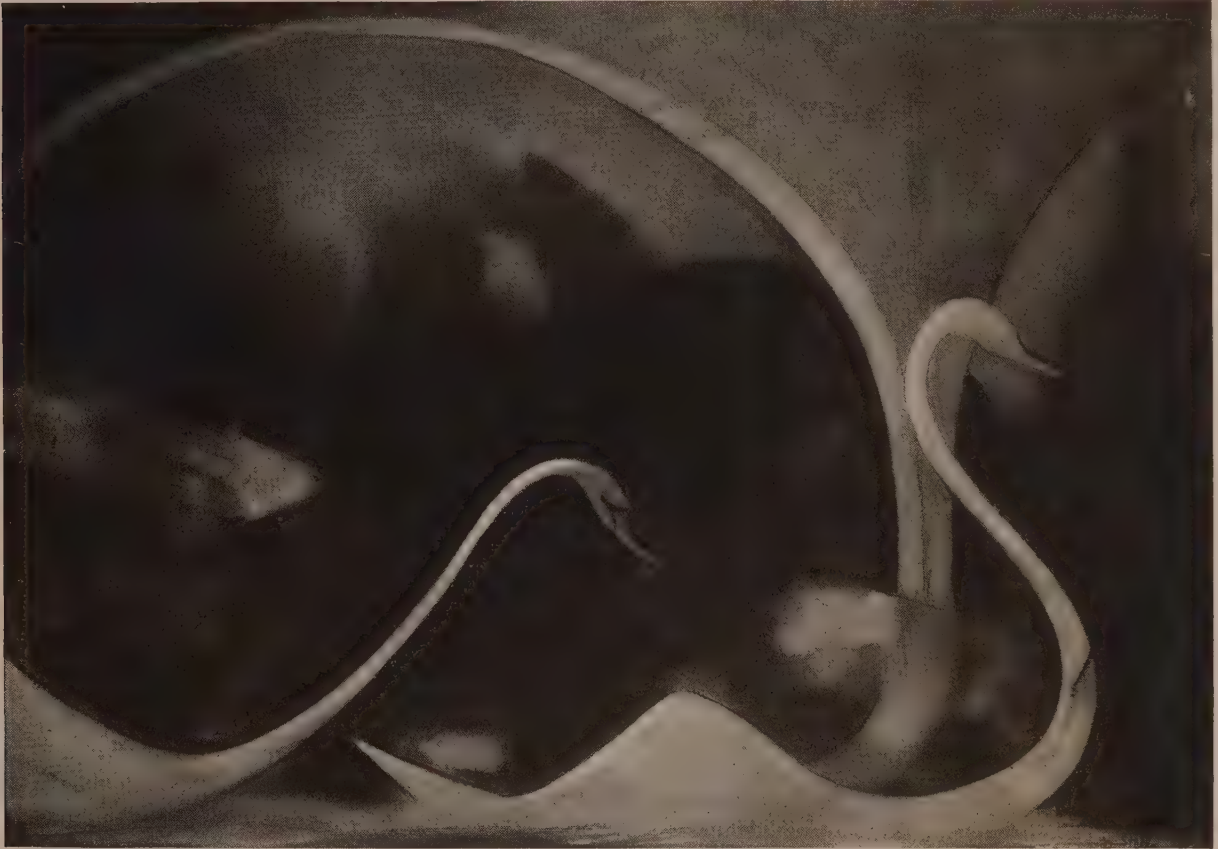
His brother, however, decided that he should become a doctor. For an interminable year he studied anatomy, histology and physiology. At its close, the two mournfully compromised on his becoming a pharmacist. There passed another twelve months, after which he inveigled his brother to let him attend the New York School of Art. At the end of his first year there he won a scholarship and left school, fearing that under the influence of established methods his work would become too academic. Then, too, he preferred to study the seamed faces and brawny bodies of the workers he encountered on steamship docks and in mills, rather than the stilted poses of the professional models.

His chief concern now was to earn a living. Ernest Poole was finishing a first novel, "The Voice in the Street," dealing with the life of an Italian waif. The

author had seen some of the artist's work and he had him commissioned to illustrate the book. Following this, the editor of the Survey became interested in his sketches of workingmen. He was sent to Pittsburgh to draw types of striking miners. Soon the dreamer of burning sunsets and blossoming lily pools discovered that he had become an illustrator of articles on immigrants, labor troubles and radicalism. But he continued to make drawings of

and boarded a train to Paris, bound for the revolutionary school of Cézanne.

Little by little the young realist learned to understand the master's method. He saw that so-called modernism was governed by the same laws that are the basis of all great art, whether Egyptian, Chinese, archaic Greek or early Florentine. He experimented with futurism, cubism and expressionism, and began to



"SWANS: A NOCTURNE" IS AMONG THE EARLIER MODERNISTIC PAINTINGS WHICH THIS DECORATIVE ARTIST EXHIBITED. IT SUGGESTED THE CHANGE WHICH HE MADE LATER TO MORE REALISTIC ART EXPRESSION

typesetters, textile operatives, blast furnaces and slums, in pencil and charcoal, for the Outlook, American, Survey, Century and other periodicals. Then, quite suddenly, he lost interest in the pathos of humanity's lower strata.

He went to Italy to find himself among the peaceful mountains and skies of his childhood. The early dreams clamored for expression with an insistence that would not be denied. In Rome and Florence he steeped himself in Michaelangelo, Giotto and Rafael. He learned to do portraits after the manner of Rembrandt, and made dozens of these, though never copying. One day he wanted to paint a mountain silhouetted against a perfect Italian sky. Here there were no deep colors, no warm browns, no mellow golds. As he started work, he realized with a shock that he was incapable of putting this picture on canvas. He had become a slave to Rembrandt's method. A few days later he had packed his kit

paint abstract designs of highly emotional impressions.

In 1913 he returned to the United States and exhibited at the famous International Exhibition and at the Italian Club. The following year he produced his "Coney Island," a poetic impression of crowds, confusion and white lights painted in the modernistic manner. Several years later, returning from another visit to Italy, he exhibited among other modernistic paintings, his "Swans: A Nocturne." This, although an abstraction, showed the probability of a change to more realistic expression. In 1923 came his "New York," five panels of expressionist impressions of Brooklyn Bridge, the harbor, the downtown district, and the gay White Way; a veritable network of design based on intricately planned lines and planes.

Out of this work have grown the luxurious decorations which he now creates, such as "The Birth of Venus," and "Undine." He has had commissions that

have stirred his soul. For example, a panel for an English house, in which a red rose was to be the central motif. He studied the house, and consulted with the architect as to dimensions and placing. In the center of the panel arises a single rose from which radiate prismatic rays. Beyond these float gorgeous butterflies, bright plumaged birds and fragile blossoms. He calls it "The Apotheosis of the Rose." For another home he made a panel entitled "Sunrise." Out of the sea, before a pale sky, rises a feminine form, sheathed from her sleek black hair to her white feet in coppery gold. Another composition is "Ophelia," an interpretation of Shakespeare's heroine, among the blossoms that brought peace to her on her tragic journey.

Stella is a painter who responds not only to various motives but is most sensitive in his manner of expressing them. His portraits in line are coolly intellectual, like the head of Marcel Duchamp, which is cold without being harsh; it is sparing in line even to austerity and yet it is entirely adequate. This portrait represents Stella in his most alert, analytical vein. There were others of a similar quality, which he exhibited several years ago in New York, done in a process of his own perfecting which he called "encaustic paintings." There were both portraits and flower subjects and although these were in color, the effect was produced primarily through line, which in this case was pliant and vibrant.

During his Cubistic period, when he did the "Brooklyn Bridge," it is noticeable that he was not thinking in terms of line only; there is a richness and variety of tone in this painting, a searching for volume that rounds out the impression of depth of form. His paintings of flowers range from the seemingly literal to the more mystical interpretations of nature which take one into the inner world of growth and express the forces that are animating those delicately curving stalks and leaves, the ethereal, almost unearthly blossoms, with life.

Stella always gives the impression of not putting any strain upon his imagination in his more richly decorative works, whether in the whirling, steely curves of the five panels interpreting New York, or the rich grace of his more recent "Apotheosis of the Rose." There is always the suggestion that he could have created an even more abundant imagery if he had wished to do so. This indication of something held in reserve gives great vitality to his work; and even when he elaborates his imagery to the most extreme limits of ornamentation, the feeling of something held in restraint is the dominating one. Restraint is the quality which has been coming to the fore in his art of recent years,—restraint in the sense of order or carefully considered relations, not the elimination of detail.

Those who remember his big exhibition at the Whitney Studio Club four years ago, where his exuberant Pittsburgh impressions with their flashing reds and lustrous blacks matched the equally impassioned color of his tropical plants (plants, by the way, whose sturdy stems and mammoth leaves made them fit companions

for factory towers and giant machinery), must have found it interesting to follow him through the development of the intervening years. There were the Cubistic New York panels at the Société Anonyme a year later; then the ephemeral encaustic paintings at the New Gallery during another season; and, only recently, the most exquisite flowering of his imaginative style in the paintings shown with F. Valentine Duden-sing. In spite of the superficial differences in character of these exhibitions, there is really very close relationship between them. It is gratifying to find in his latest work the combination of so much that has gone before, now perfectly fused and expressed with ease and grace.

Joseph Stella lives in a world of intellectual beauty. Art, he believes, should be so spiritual that it lifts the soul out of the realities of life. His decorative paintings do just that.



"THE APOTHEOSIS OF THE ROSE" IS A DECORATIVE PANEL



From KASHMIR in the North of India



come Crewel Embroideries of exceptional distinction

IN India, the art of embroidering or "painting with the needle," dates back to around 3000 B. C. With ever-increasing skill the native artisans have applied their busy needles through all the march of centuries.

And what strange, arresting, charming patterns have been characteristic of their craft! What lovely, rare blending of color they have brought to their art!

Fitting it is, therefore, that from the storied vale of Kashmir, the far-famed land of Lalla Rookh, should come these lovely Schumacher crewel embroideries.

In the design and coloring of the loveliest Indian embroideries of past ages, they are carefully made to simulate the hand-done crewel embroideries of Old England.

FROM its very earliest beginning crewel work has had a particularly fascinating history. It seems to have been characteristically English, although a quite similar embroidery called "Berlin work" was known to our grandmothers. Both were done with twisted wools or "crewels" and both blended shades and colors in a most artistic fashion.

It first came into favor in the Jacobean period and was widely used throughout the seventeenth and eighteenth centuries for draperies, for upholstering and for hangings and spreads on the fine old four-poster beds.

Crewel work was known to our grandmothers, too, back in old Colonial days. They brought over with them from England knowledge of this colorful stitchery and through the long winter evenings taught their young daughters how to become accomplished needlewomen.

The crewel embroidery on this Schumacher fabric is done in lovely, soft wools, on the native drill cloth of India—a neutral



Exotic flowers and fruits grow with Oriental splendor on the "tree of life" embroidered here on native Indian drill

background for the favorite tree design on which grow wondrous fruits and gorgeous flowers.

The colors are fascinating. Dull gray greens with here a touch of flaming orange; soft blues made more fascinating by the tans and browns and reds that combine with them—all subdued in hue—all with the strange charm of a far-off, alien country.

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Crewel-embroidered curtains are one of the newest and most interesting window treatments, especially with such fixtures as these of wrought iron



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NOTES ON CURRENT ART

THERE are several reasons why the exhibition at the Pennsylvania Museum this summer of the collection of paintings formed by Dr. Isaac Lea of Philadelphia, is an event of the highest importance. This collection, which was formed by Dr. Lea chiefly in Italy, came to this country in 1852 and is therefore one of the oldest of American collections. It has never before been publicly shown and, finally, it represents a period which has recently been emerging from a cloud of disapproval, the Baroque.

Fiske Kimball, writing regarding this collection in the May bulletin of the Museum, recalls the shifting fortunes of the Primitive and the Baroque. After the day was won for the Primitives a natural but slowly culminating reaction set in. He writes: "In 1888 Wölfflin sought to analyse the Baroque for itself and judge it by its own ideals and standards, instead of those foreign to it, brought in from other periods. Its expression of the new mystical and militant religious revival began to be understood—its dynamic energy, passionate fervor, and plastic unity. On the continent 'Baroque', like 'Gothic' before it, gradually ceased to be a term of contempt. In Paris the four Guidos of the Salon Carée of the Louvre have weathered the storm. In Vienna, since the

war, a Baroque Museum garners the heritage of the greatest period of the city. England, still under the ban of Ruskin, has been slow to follow. Martin Briggs in 1910 was still apologetic for his choice of 'Baroque Architecture' as a subject, and it remained for Sacheverell Sitwell in his 'Southern Baroque Art' of 1924 to glory in Churriguerra and Solimena, and to say 'Baroque art needs no defence now; the victory has been won a long time.'

"Long before the day of Ruskin, Isaac Lea of Philadelphia had been quietly laying the foundations of one of the most important early American collections. . . . In 1829 he bought his first paintings, purchasing at auction in Philadelphia the two Moucheron landscapes and several Dutch pictures. Other purchases followed in Paris in 1832. The great body of the collection, however, was acquired in Italy in 1852 following the troubles of '48-'49. One hundred and ninety pictures, bought with the advice of the painter Gagliardi, were brought to America in that year."

Among the paintings representing the Baroque period in Dr. Lea's collection is the very beautiful "David with the Head of Goliath," by Matteo Rosselli (1578-1650), in which the "David" is a supposed portrait of a prince of



Courtesy of the Pennsylvania Museum and Elizabeth Jaudon Lea

AMONG THE PAINTINGS REPRESENTING THE BAROQUE PERIOD IN THE COLLECTION FORMED BY DR. ISAAC LEA OF PHILADELPHIA IS THIS "DAVID WITH THE HEAD OF GOLIATH," BY MATTEO ROSSELLI



New York Galleries, Inc., Decorators

*F*rench influence upon English furniture forms openly revealed itself during the reign of Queen Anne, the Gallic grace of line and delicacy of ornament continuing to dominate the mobiliary fashions of the island kingdom for half a century after the passing of the last of the Stuarts. ~ ~ ~ ~

¶ A rare opportunity was thus created for 'The Most Famous of English Cabinetmakers'—Thomas Chippendale, whose versatility and genius for carving found such alluring expression in the beautifully figured mahogany brought over-seas to Britain from San Domingo and Cuba. ~ ~ ~ ~

¶ Chippendale's cabinetry varied in design with his mood at the moment . . . with equal felicity he borrowed the sinuous curves of

the Rococo for an elaborate chair-back and adapted the intricate fretwork of the Chinese to a superb cabinet. ~ An artist at heart, he was intuitively the skilled artisan as well, content only with that perfection of detail which distinguishes the *masterpiece* from the mediocre. ~ ~ ~ ~ ~

¶ That Chippendale's ideals, like his fame, have survived him is admirably vouchsafed by the reproductions of historic furniture on view at these Galleries. ~ Grouped with antiquities from many lands, in a series of decorative ensembles, these finely wrought pieces echo the spirit of that leisurely age when the cabinetmaker took rank with the architect, the decorator and other artists of his time. ~ ~ ~ ~ ~



New York Galleries

INCORPORATED

Madison Avenue, 48th and 49th Streets

the house of Conti. A copy of the "Alexander with the Family of Darius," ascribed to Veronese is, in spite of its not being an original, so fine a picture as to be one of the important members of the collection, while a group of four paintings attributed to the engraver, Jacques Callot, offer unusual interest. A portrait of Pope Paul IV by Paris Bordone (1500-1571); "Head of a Youth" by Christofano Allori; a "Madonna Enthroned" (sketch in sepia) by Andrea del Sarto; "St. Ursula" attributed to Francesco Salviati; two portraits by Justus Sustermans of Antwerp; landscapes by Paul Bril of Antwerp and a harbor scene by Johann Lingelbach are among the other paintings chosen for exhibition at this time.

The pictures are now divided among the descendants of Dr. Lea and have been lent by the following members of his family: Van Antwerp Lea, Elizabeth Jaudon Lea, Francis Carey Lea, Arthur H. Lea, Charles M. Lea and Nina Lea.

THE tenth annual exhibition of the Concord Art Association, which is closing at the end of June to make way for the second of its summer shows, has included some exceptionally fine examples of contemporary American and European art. Leopold Seyffert's self-portrait, which is reproduced here, was loaned for the exhibition by the Chicago Art Institute. The special medal of honor was given to Daniel Chester French who is represented by his portrait of Washington Irving. In painting the medal of honor was awarded Abram Poole's portrait of Madame Roznanska and honorable mention was given to "Snow in the Mountains" by Victor Charreton whose Auvergne landscapes are well known in this country. John Gregory's "Philomela" won the medal of honor in sculpture and honorable mention went

to "The Lizard" by Benjamin T. Kurtz.



Courtesy of the Detroit Institute of Arts
"MISS ASHTON" BY THOMAS HUDSON

THE Detroit Institute of Arts has recently acquired a portrait by Thomas Hudson through the gift of the Museum of Art Founders Society. Hudson, who was born in 1701, preceded Reynolds as the fashionable portrait painter of his day, but his reputation was later eclipsed by the brilliance of Reynolds, whose teacher he was. The earlier work of Reynolds shows a close adherence to Hudson's style but he was later to develop along quite different lines under the inspiration of Van Dyck and Rembrandt. Hudson, however, by no means deserves the neglect which he suffered at the end of his life; his portraits

have great distinction and, although he works within the bounds of a certain rigidity, he nevertheless attains both animation and grace.

NINE busts of America's great men have recently been added to the Hall of Fame at New York University. Since the unveiling occurred on May 12, at the time the Norge was making her Polar flight, it seemed fitting to unveil first the bust of an American whom Dr. Robert Underwood Johnson, director of the Hall of

Fame, named the very "pioneer and patron saint of explorers," Daniel Boone. The sculptor of this bust is Albin Polask. Mrs. John D. Rockefeller, Jr., then unveiled Hermon A. MacNeil's bust of Roger Williams, whose descendant she is. The remaining busts are those of George Peabody by Hans Schuler; Edwin Booth by Edmond T. Quinn; James Kent by the same sculptor; Jonathan Edwards by Charles Gaffly; Augustus Saint-Gaudens by his pupil, James Earle Fraser; Daniel Webster by Robert I. Aitken and Eli Whitney by Chester Beach. This unveiling occurs annually.



Courtesy of the Concord Art Association
LEOPOLD SEYFFERT'S SELF-PORTRAIT EXHIBITED AT CONCORD



*Shawl
offered from the
Carlo Piatti
to Her Grace
The Queen
April*

*Carlo Piatti -
Wordly E*

*The pattern on this shawl, worked on an ivory background, is
Marcello Nizzoli, who won the First Prize at the National*

A SHELF OF NEW ART BOOKS

A HISTORY OF ENGLISH WALLPAPER. By A. V. SUGDEN and J. L. EDMONDSON. *Charles Scribner's Sons, New York. Price \$22.50.*

THE oldest existing piece of wall paper was discovered in 1911 when some repairs were being made in the Lodge of Christ College at Cambridge where it had been used on the ceiling of the entrance hall and the dining room. The design was in black and white, measured sixteen by eleven inches, and was of a Florentine pomegranate pattern. Printed on the back were fragments of a poem on the death of King Henry VII, which occurred in April of 1509, and as it is also known that the Lodge was completed toward the end of that year the date is accepted as that of the paper as well. Paper with block printed designs had been used for various decorative purposes, such as the lining of boxes and drawers and the covering of books as well as the adornment of walls, from the end of the preceding century, so that the printing of designs for a decorative use evolved at the same time as the allied art of printing books from movable type, an invention which Gutenberg perfected about 1450.

Wallpaper had a somewhat humble beginning, for its use was encouraged by the fact that there was a need for a decorative treatment of walls that was within the reach of the purses of those who could not afford tapestries or carved paneling. And yet the day came when English papers were universal in aristocratic homes and were in demand across the channel. Madame de Pompadour ordered English paper for her dressing room at Versailles and Madame de Genlis wrote that French women were placing their magnificent Gobelin tapestries in storage in order to put English paper in their place.

While the history of wall paper is necessarily told pictorially, and the book supplies a generous amount of plates, the text is the most complete that has appeared on the subject. Not only are the various artists, craftsmen, and inventors of technical methods given most careful consideration but at the end of the text are the mill records of all the well known wallpaper firms in England.

The illustrations alone tell an interesting story, tracing the English papers through the ancient Tudor patterns, the use of the Chinese papers and their English imitations, the exquisite designs of Sheringham, the machine made papers, the contributions of William Morris Hunt, Walter Crane and others of his time and, finally, some of the friezes that were produced just before the war. The plates include seventy in color and one hundred and ninety in half-tone.

FARBIGE WOHNZIMMER DER NEUZEIT. Preisgekrönte Entwürfe und ausgeführte Räume in 140 Farbigen und Schwarzen Abbildungen. Herausgegeben von ALEXANDER KOCH. Text von WILHELM MICHEL.

Alexander Koch, Darmstadt. (MODERN ROOMS IN COLOR. 140 illustrations in color and black and white of prize designs for Rooms and also of Rooms already executed. Edited by ALEXANDER KOCH.) *Alexander Koch, Darmstadt.*

DR. KOCH, editor of "Deutsche Kunst und Dekoration" and "Innen-Dekoration," has, with this book on the newest tendencies in interior decoration in Austria and Germany, added a new and very interesting, instructive work on the subject nearest his heart to the many which he has already published. Needless to say, the book, coming from his press in Darmstadt, is an example of beautiful printing in a clear readable type with good spacing, while the plates, in color as well as black and white, are a joy to behold.

The few pages of text by W. Michel are only meant to give the reader the main characteristics of this movement which, obviously, is the outcome of the various styles through which the last two or three decades have passed. As these styles, whether one likes them or not, resulted from the psychology of the times, this new style of interior decoration was bound to come. And although many will regret the passing of a certain "Gemütlichkeit," also of a certain sumptuousness, these qualities have, unfortunately perhaps, no place or very little in our hard, matter-of-fact time of constant struggle. But as this struggle is, happily, not only for material goods but is also a most searching inquiry into fundamentals and their values—a kind of re-valuation of values—it is bringing forth a new art founded on such research and discarding all trappings of sentiment and what the newspapers like to call "heart stuff," the "art of the new reality" the Germans call it. The intellect predominates and creates its own surroundings.

Hence, in these rooms, wide spaces with hardly a cozy shadowy corner anywhere—on the contrary, with light pervading everything relentlessly; hence the preference for light colors and contrasting combinations; hence the sparseness of furniture and decoration and their distinctly severe almost frugal forms. If a feeling of detachment, almost coldness, comes over one in looking at these rooms, if one cannot help feeling that in them one might

(Continued on page 88)

CHARLES O

INTER
OLD ENGLISH
TAPES

TWO WEST FIFTY-SIXTH

LONDON: 56 NEW B

Demo

25 EAST 78
new

A SHELF OF NEW ART BOOK

(Continued from page 86)

"freeze" and be almost lost in the midst of such neutral surroundings, it comes from the fact that the intellect alone cannot reign supreme. These rooms, as they are designed, need a personal touch to give them life and warmth, as Dr. Koch himself points out in his preface. They are only meant to show the way. If, therefore, they are slavishly copied, they are as impossible for any one with a will of his own to live in as the "ready to wear" period rooms arranged by interior decorators according to the various styles.

It is of great interest to compare this new tendency as exemplified in these plates with what the Paris Exposition of last year showed. The latter, in spite of much talk, went back, for the most part, to the so-called Munich "Jugend" style, in vogue more than twenty years ago, which was born of the unrest of that period and of a groping but at the same time self-assertive spirit, dissatisfied with things as they were; whereas this new movement, although very conscious—over-conscious, in fact, is no doubt founded on a complete mastery of the subject.

PRINTS AND BOOKS. Informal Papers. By WILLIAM M. IVINS, JR. *Harvard University Press, Cambridge. Price \$5.00.*

FOR the most part reprinting short articles that have previously appeared in the Bulletin of the Metropolitan Museum of Art, this volume is by a man whose intelligent enthusiasm well deserves publication under such distinguished auspices. He claims that his book "is by way of being a record of some of the happiness that has come to a man in a museum." It contains, among its forty-seven chapters, an address before the members of the Corporation of the Metropolitan Museum early in 1917, in which Mr. Ivins outlined his aims and ideals for the Department of Prints then recently inaugurated. A reading of this admirable little work, so well-grounded in its facts, so persuasive in its easy style, and so sound in its judgments, provides new inspiration for the collector and trustworthy guidance for the amateur. To even the casual reader it indicates why this department of the Metropolitan Museum has been so successful under Mr. Ivins' administration. The subjects touched upon together correspond to Mr. Ivins' view of such a department "to conserve for the pleasure and benefit of the public a collection of prints which are of value as works of art." And these brief papers fulfill practically the same purpose.

(Continued on page 90)

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THE UNIVERSAL ART OF RIBERA

(Continued from page 19)

made the centerpoint of interest from which life radiates all around.

Among our other illustrations is a "Cleopatra" of the year 1637, which I saw last year in Fleischmann's art gallery in Munich. It is a very good example of Ribera's historical painting. It shows well his mastery of drawing in the careful treatment of the eyes, nose, hair and also his curious way of rendering the hands in a more "pictorial" style which, when studying the master's various works, I encountered again and again.

The "Head of an Apostle," from the Detroit Institute of Art, illustrated here, is of about the same time as the "Cleopatra," or perhaps a little earlier. The rendering of a merely picturesque type has already yielded to that of the individual to be portrayed. Thought and feeling live behind this furrowed forehead and speak from these deep set eyes. As in the "Cleopatra" and the other pictures shown here, the shadows are luminous, comparable to those in Rembrandt's paintings. But of what nobility of expression and monumentality of representation Ribera was capable one can best judge, in this country, by looking at the truly unsurpassed painting of the "Apostle Paul" in the Gallery of the Hispanic Society, a painting of Ribera's late period. In it Saint Paul is indeed the prince of the Apostles, the prince of the kingdom of the soul. His cloak, of a rich red, covers him like the coronation robe of a king. And yet there is humility in his eyes, even a hint of great sorrow.

Sometime about 1635 he must have painted the "Beggar-Philosopher" who holds a large volume in his hand. This is a most beautiful painting, showing a refined and noble type of countenance and a real harmony of browns, yellows and grays. It was lately in the possession of the P. Jackson Higgs gallery from which it was afterwards acquired by a great admirer and student of Ribera's art.

Of a still later and more mature time must be the portrait of the "Commander of the Order of Santiago" already mentioned, a truly commanding piece of work that combines in the happiest way the stateliness of a court painting with that of an intimate portrait. Professor Mayer thinks that it must be the portrait of one of the viceroys of Naples. If so—and I believe he is right—the picture may have been painted by Ribera as a thanksgiving for the many friendly acts he had received from this man. Hence the inimitable smile of these dark eyes behind their curiously modern broad-rimmed eyeglasses, a smile which, however, does not diminish the forcefulness of the face. The method of enlivening it by contrast of light and shade, without Ribera's former harshness, is masterly. The color scheme of black, red thrice repeated, white, and tan is daring, almost modern, comparable to some of Raeburn's most original creations.

Ribera has not painted many real portraits, though quite a number of his paintings have that character and quality. But this one of a Knight of Santiago certainly ranks with the very best of them. Mayer who, in his certificate on this painting, has expressed his desire to publish and illustrate it in the new edition of his book on Ribera, writes in its first edition that Carl Justi, in notes he had put at his (Mayer's) disposal when he was preparing his work on Ribera, mentions the portrait of a Spanish vice roy then at Pau in the South of France. Mayer himself did not see this portrait. Since then it has disappeared from that place. Could ours, by any chance, be this lost portrait? It is at least not impossible, though not yet established.

There is, however, a portrait of the well-known Knight of Santiago Queveda in existence and attributed to Velasquez. In this Queveda wears the same broad-rimmed glasses, and there is at least a certain likeness between him and the knight in Ribera's portrait, although there is not such a genial twinkle in the eyes of the nobleman portrayed by Velasquez.

Queveda, again with the same spectacles and in the costume of a Knight of Santiago, was also painted by Murillo; but his portrait by the latter seemingly bears no likeness whatever to that by Velasquez. (I know both paintings only from rather poor illustrations from which obviously it is very difficult to judge.) Murillo came to Madrid in 1642, when he was twenty-four years old, and stayed there until 1645. During this time, most likely, he painted Queveda's portrait. But the fact that Queveda had his portrait painted by the two foremost Spanish painters of his time might lead one to surmise that he also got the famous Ribera, oldest of the three, to paint him. Queveda was viceroy of Naples in 1611 before the Duke of Osuna took up the regency in 1616; but it is out of the question that Ribera's portrait could have been painted at that time. Its whole style and its perfection make that an impossibility.

The question—which I have not been able to answer so far—now arises: Did Queveda, who died in the late forties, revisit Naples about 1638 or did, perhaps, Ribera revisit the land of his birth during that time and did Queveda then sit to him for his portrait, dressed as if he still were viceroy of Naples, perhaps in order to commemorate that event? Although no visits to Spain by Ribera after his settling in Naples in 1616 are exactly known to have taken place, they are by no means impossible.

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THE UNIVERSAL ART OF RIBERA

(Continued from page 89)

Ribera's women, especially his Virgin and other saints, are mostly of the noble Spanish type of often great and stately beauty. The nude female figure he avoided as most other Spanish painters have done. Only Velasquez, as Mayer points out, dared to approach the temptress goddess Venus and paint her in all the glory of her unadorned form. But a painting, "Lucretia," by Ribera hangs in the New York Metropolitan Museum and it is the only known representation by him of at least a part of the "female form divine." In it he shows a beautiful young woman, partly nude, with a really divine form, divinely drawn and painted.

A SHELF OF NEW ART BOOKS

(Continued from page 88)

THE ART OF GREECE. By E. A. GARDNER. *The Studio*, 44 Leicester Sq., London.

IT is only after a writer has devoted himself to the particularities and minutiae of a subject that he can generalize in so illuminating a fashion as the author of "The Art of Greece." Professor Gardner has several exhaustive works on Greek art behind him and he can now draw his deductions to some purpose. His "Handbook of Greek Sculpture" is one of the reference books to which students of the subject invariably must refer. The present volume is a mature work which is written so that beginners need not fear it. The novice will not appreciate what lies back of Professor Gardner's simplicity but those who have studied the subject will.

In his manner of treating the subjects of architecture and sculpture, he considers the whole movement rather than the specific manifestations—examples he leaves to a few and well chosen photographs. The subjects of his consideration include, besides the major arts, pottery, vase painting, metal work, gems, coins and jewelry. There are also chapters on dress and the furnishings of a Greek house.

THE GOSPEL STORY IN ART.

By JOHN LA FARGE. *The Macmillan Co.*, New York.
Price \$2.50.

JOHN LA FARGE, as a writer on art, had a literary gift and scholarly qualifications to add to his viewpoint as an artist; his book on Christian religious art has met with an approval which has led to its recent re-issue, having been first published thirteen years ago. It is illustrated with eighty plates.

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